EARLY BODLEIAN MUSIC

Volume II

EARLY BODLEIAN MUSIC.

EARLY BODLEIAN MUSIC

SACRED & SECULAR SONGS

Together with other MS. Compositions

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AND

TRANSCRIPTIONS INTO MODERN MUSICAL NOTATION

BY

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IN TWO VOLUMES.

VOL. II.—TRANSCRIPTIONS

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INTRODUCTION.

THE student who examines the following specimens of music for the purpose of adding to his knowledge of the condition of the art during the thirteenth, fourteenth, and fifteenth centuries, will be wasting his time if his only aim is to discover what he himself thinks pretty or ugly, or what he considers from a modern point of view harmonious or inharmonious. The real object of our research should be to find out what our musical ancestors of those early days accounted beautiful as melody, or harmonious in combination and progression, and moreover to try and trace any germs of an attempt to make sounds descriptive, or to use them as vehicles of expressing sentiment. Perhaps it would be useless to go further and hope to trace any efforts at that co-relation of motives, phrases, development and key-tonality which comes under the head of Form. We must, in fact, as it has been bluntly said, try to get inside our ancestors' heads, and only in proportion as we succeed in doing this shall we really be able to grasp the veritable condition of the art during the three centuries covered by these manuscripts, and thus be able to follow step by step the gradual evolution which produced the masterpieces of succeeding periods. In going critically through these pages we are disposed, from certain specimens of our earliest music, to marvel at the rapidity of its development; at another time we find ourselves amazed at the persistent hold which ancient ideas, tastes, and even fanciful prejudices had upon our early composers: no sooner have we welcomed some little gleam of progressive artistic feeling or workmanship, than we stumble across some illustration of the most reactionary spirit, or unmistakeable attitude of mental obstruction. This being so, it is of the utmost importance that our sphere of observation and our sources of information should be as wide and comprehensive as possible before we venture to draw any conclusions by generalisation. No specimen of music of the above-named centuries should be set aside as valueless or uninteresting: there is but little music of this period which is without a value and interest of some sort or other: even the demerits or stupidity of some examples teach us important lessons. The very failures of those who made early efforts to extend the borders and function of their art give us most useful information. We are able, in the first place, to note the direction in which the abortive effort was made, and the results which were aimed at; next (and of little less importance) we can analyse the causes of the failure.

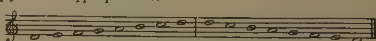
On these grounds we offer no apology for transcribing several specimens which, though likely to be perused with a smile of contempt by that unlettered class known as "fond of music," will nevertheless be of considerable value to the musical historian. For in the realm of art it will be found that successive and continuous attempts to break through conventional barriers and limitations, even when resulting in disastrous repulse, leave some permanent beneficial effect behind them. Beneath the accumulated wreckage of frequent defeat there lies hidden a little residue of priceless value, like the dust of some precious metal, earned after much toil, and after casting aside much dross. This residue conveys to us moderns a valuable lesson on the laws of right and wrong methods, of true and false ideals. By such means men learn what is the highest they should strive to reach, and how they should direct their efforts in

order to attain it. It may be quite true that the man of genius seems to learn this lesson instinctively; he grasps without effort the slow growth of others' experience and dashes forward in the path which leads to true ideals. The life of a genius may be a very pleasant story to write, but he who wants to trace the steady evolution of an art must sift the evidence gained from the labours of the ordinary thinker and everyday worker. The popular ballads of a country are just as truly a symptom and gauge of its mental and æsthetic activity as the noblest outpourings of the epic or lyric poet, perhaps more. The people's favourite melodies, the carol-tune, the dance and the commonest form of descant, will be found a necessary stepping-stone to the due understanding of those national tendencies and leanings towards certain special melodic, rhythmic and harmonic forms, which may eventually become a distinctive feature of their future productions.

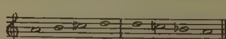
A great many of our transcriptions will perhaps be thought absolutely amorphous and chaotic, yet even in this coarse and unpleasant heap of shapeless material lie, in their undeveloped and rudimentary state, the bases of all that in a later stage, when moulded and shaped by the mysterious hand of evolution, shall form the sparkling crystals and polished gems of later art.

In transcribing early music much injury is done to its appearance by our want of a corresponding system of notation. When the original is in Perfect Time or Major Prolation the transcription becomes an unsightly mass of dotted notes. It would, of course, be possible to fairly represent the original by using our ordinary duple system and treating groups of three notes or two occupying the time of three as triplets. This we have often done, but though it makes the transcription more pleasing to the modern eye, it involves the risk of misrepresenting the composer's intention. Triplets among notes of duple relation represent, of course, an abnormal rhythmic condition, whereas in the original they are normal, on account of the triple relation of the notes to each other. If the young student of the present day is to form any reasonable idea of mediæval music it is necessary that the time-unit of the original should be at least halved by writing, for example, semibreves in the place of the original breves, and so on. The semibreve being practically our longest modern note-sign, we are apt to forget how low it stands in the old series commencing with a Long or Maxim, and having the minim (as its name implies) for its shortest note. In re-publishing music, even of the sixteenth century, editors find it necessary to halve time units.[1] The music has also been barred throughout, but it must not be supposed that the original was therefore performed in what we should call strict time; probably as much latitude was allowed to singers as was compatible with the rendering of polyphony. Ligatures in the original are represented by slurs in our transcriptions. It is clear that very often long notes, or a series of long notes bound together, were only so written for the sake of conventional appearance, and were not maintained for their apparent duration: and it will be seen that rhythmic passages are often strung together without those rests between each sentence which are necessary for uniformity; in this case the rests were no doubt sometimes inserted by performers. On the other hand, in some other cases rests are found added between the musical sentences which represent silence of so long a duration as to preclude the possibility of strict attention being or having been paid to such directions.

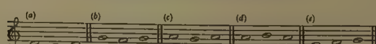
The application of the laws of *musica ficta*, though apparently simple enough, is in many respects very difficult. To state simply that the upper portion of



becomes

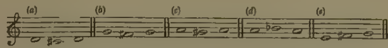


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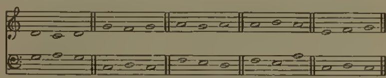


[1] See many of the publications of the Gesellschaft für Musikforschung; "Les Maîtres Musiciens de la Renaissance Française" (edited by M. Henry Expert); "Sammlung ausgezeichneter Compositionen für die Kirche" (Stephan Lück), and elsewhere.

become respectively



would be perfectly true, but only under certain conditions. In the first place, the accompanying harmony must always be taken into consideration, and not only the actual harmonization of any particular note, but also the character of the surrounding harmony. Of course, if we take



no application of *musica ficta* is required. But the best guide to the correct use of these laws will be found in the consideration of their spirit rather than their letter. Their primary object is two-fold—first, to supply leading-notes to cadences and remove (what people were beginning to think unpleasant) the progress upwards to a tonic from a whole tone below; secondly, to soften the "hard b" of some of the church modes, or (transferring this to a modern scale) to remove the harshness which is caused by the tritonal relation of the subdominant and leading note. The former of these two functions is carried out by the use of the sharp or natural, the latter by the use of the flat. Before adding accidentals it is always necessary to look forward to see if a modulation is in view. For example, in "Luf wil I with variance" (p. 73) this passage occurs :—



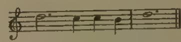
It would be quite wrong to flatten the descending B in the above, because there is a modulation into key G; so the B remains natural while the penultimate note F has to be sharpened. The same song exhibits many of the difficulties which surround the application of these laws. In bar 2 the F has not been raised, because the composer is clearly desirous of moving into the key of C. In bar 5 it seems hardly probable that the bass part was intended to rise to an augmented octave (C to C sharp), although this is occasionally met with, so no sharp has been placed against the C. But this note and the contents of the next bar (6) in the bass are a *point of imitation*, being repeated note by note in the upper part, so no C sharp is possible, although apparently required. This passage is repeated eight bars from the close. In bar 8 the note B is flattened, because a modulation is taking place into D minor; this fact also prevents the F in bar 8 from being sharpened.

But there frequently occur cases in which it is most difficult to discover the composer's intention. Perhaps a safe rule would be "when in doubt, leave it out." Cases involving such nice distinctions occur most often in polyphonic music, for polyphony is by nature antagonistic to true church tonality.[1] As regards the tonality of single melodies, or of melodies accompanied by only one lower part, the examination of all available specimens shows that composers sometimes did not intend that *musica ficta* should be introduced; on the contrary, they desired their melody to remain in its church-mode pure and simple.[2] In other cases the character

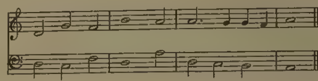
[1] If the reader should doubt this, let him take up the "working edition" of any important Mass by Palestrina, or those of his period, and he will see what trouble an editor often has in discovering the composer's intention with regard to the use of leading-notes, or descending minor sevenths.

[2] *See* the Song "Worldesblis ne last no throwe," p. 5.

of the half-closes and full cadences leaves no doubt of the author's intention. Not only would such a cadence as

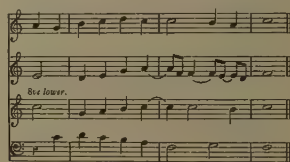


require absolutely a sharp against the leading note, but also, modulations into other keys than the primary would overthrow the mode; for example,



would demand the flattening of the note B in both upper and lower parts. It is, however, quite impossible to give an exhaustive set of rules on this subject. Often it will remain a matter of opinion as to what should be done, but those who only casually enter into this question need to be told that *study of the ancient* creates in the student an *instinct of the ancient*, and therefore the opinion founded on the widest experience generally proves sounder than that offered by a mere looker-on.

It is quite possible that some of the difficulties would disappear if we credited composers with a toleration of extreme crudity. The following passage occurs in the "Sancta Maria," at p. 93:—



It looks as if in the upper part a flat should be added to the first B, because the author is going into F. But in the same bar the third part ought to have B natural, because it lies between two C's. In the third part the B should be *natural* because it ascends, but at the same moment the bass sings B descending, which ought therefore to be *flat!* This is a good example of the difficulties occasionally met with.

In viewing this collection of ancient music generally, the most casual reader must be struck by the uniformity in the compass of the voice parts. The upper part rarely exceeds an octave or ninth in range, and the lower parts are similarly treated. What voices were in use at the early period which our MSS. cover? In many cases the highest part is undoubtedly intended to be sung by a man[1]; in others the high notes render this impossible, *unless sung in falsetto*. The lower parts are nearly always treated as if to be sung by equal voices; but the consequence is that they lie too low for an ordinary tenor, and often rather too high for an ordinary bass. The oldest specimens of music here collected clearly prove that voices had not been then *sorted into classes*, except so far as might be expressed in the general terms of being *high* and *low*; that is to say, two species only were recognised—the voice which was capable of singing an upper part, and that which was capable of singing a lower part. The present system of moulding nearly all vocal music in four parts, taking it for granted

[1] See "Ecce quod natura" (p. 63), and many of the Carols in the Selden MS., and elsewhere.

that there will be available trebles, altos, tenors, and basses, does not probably date back earlier than the beginning of the seventeenth century. However convenient these four registers may be in supplying all artistic requirements, both as to contrast of compass and harmonic combinations, they do not, as a matter of fact, exist in the clear-cut state generally supposed. Any choirmaster in a veritably rural district will tell us that the average rustic cannot sing high enough to be called a tenor, or low enough to be reckoned a bass; and also, that among women few can sing high enough to be called soprani, and few low enough to be called contralti. Practically, therefore, the material of a country choir is much what it was five or six centuries ago, and I imagine that music written for two almost interchangeable upper parts, and two interchangeable lower parts (four parts suitable for two groups of voices), would still be a great boon in many parts of the country. The melancholy, or, one might say, the exasperating failures usually made in reaching notes, whether very high or very low, is one of the punishments attaching to the modern composer who hopes to get his finest and most striking effects from an extravagant perambulation beyond the limits of the Gamut.

It is not difficult, bearing in mind the average compass of the voice parts, to arrive at some idea of the *absolute* pitch then in use. I take it that the pitch was not very far different from our own, perhaps a little lower. It is often urged that vocal music is independent of pitch, and therefore that absolute pitch was unknown to singers, or at all events could be ignored by them. But it must not be forgotten that in every country, ancient or modern, absolute pitch is always more or less determined by the instruments in vogue. It is known that even among uncivilized nations, great conservatism is shown in the production of musical instruments. It may, I think, be assumed therefore that among wild tribes of Africa or America, not less than amongst the highly polished ancient Greeks, pitch must be taken from an instrument, and so, within certain small limits, may be called absolute.

There is much internal evidence that the majority of these specimens of ancient music were intended to be accompanied by instruments. Some bear distinct *central* symphonies, others have equally definite *final* symphonies. If an accompaniment were not available, these symphonies were either omitted, or sung to the last syllable of the last word, like an ecclesiastical *pneuma*. These symphonies can be most clearly traced in many of the two-part songs, or songs for voice with a bass part[1] (*see* "I have set my hert so hye," p. 51, and "Lez eux overt," p. 52). Amongst the people there had been in use from the earliest Saxon times a primitive Viol, a small and handy Harp, and no doubt rough instruments (high and low) of the Oboe type, so there could be no lack of accompanists. In the secular works of Dufay and his contemporaries, say from the end of the fourteenth to the middle of the fifteenth centuries, the voices were undoubtedly intended to be supported by instruments.[2] Even a century-and-a-half later many Madrigals were described as being *apt for viols*, and there seems to be little doubt that they were more often accompanied by strings than we now imagine. Our ancestors of the Elizabethan period might have been better sight-readers than we are, but we have no reason to suppose they had abnormally strong vocal organs, and if the singing of madrigals was as common and persistent as it is often said to have been, some support for each voice part *in the unison* must have been almost a necessity.

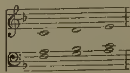
But to return to our thirteenth, fourteenth, and fifteenth centuries. We are disposed to look upon our early musical ancestors as tasteless and barbaric because they tolerated consecutive fifths. Nay more, they loved them, and infinitely preferred consecutive major triads to a succession of first inversions of the triad.[3] It is true that from time to time some innovator tried his hand at consecutive sixths and thirds, as shown by the interesting carol "Ecce quod natura" (p. 63), but if we could enter into our ancestors' feelings on this matter, we should certainly find that they thought thirds and sixths weak and feminine compared to the manly vigour of fifths and fourths. It is a curious fact that the law against consecutive fifths seems to have been issued long before the progressions

[1] If Giraldus Cambrensis (twelfth century) is to be trusted, singing in two parts was common in the North of England. After giving a flowery and probably exaggerated account of the polyphony elsewhere, he says: "In borealibus quoque majoris Britanniæ partibus, trans Humbriam scilicet, Eboraci finibus, Anglorum populi, qui partes illas inhabitant, simili canendo symphonica utuntur harmonia: *binis tamen solummodo tonorum differentiis, et vocum modulando varietatibus; una inferius submurmurante, altera vero superne demulcente pariter et delectante.*

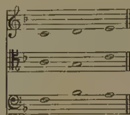
[2] *See* "Dufay and his Contemporaries." (Novello, 1898.)

[3] *See* "Dufay and his Contemporaries." Chap. III.

themselves had become distasteful to the musical ear. The law seems to have had its rise in the early sphere of Counterpoint rather than in the æsthetics of the art. For if we take the following :—



the old contrapuntist would probably complain of the weakness of "similar motion" by three parts, and the pupil would have been taught to correct it thus :—



This emendation, it will be seen, maintains the progression of fifths which both master and pupil loved so well, but it also became good counterpoint because the parts move independently instead of similarly. As a matter of fact, such passages are of frequent occurrence ; they abound not only in the music in this volume, but in the compositions of the great Dufay and his contemporaries.[1] The law of Association and our early training have such extraordinary influence over us that we now shudder at the very same progressions which gave acute pleasure to our ancestors. But the question naturally arises, have not modern musicians gone rather too far in their prohibition of consecutive fifths ? I think this can only be answered in the affirmative. Of course there are many cases in which they are actually distasteful to us; we feel that they are ugly; *then*, they should be removed on æsthetic grounds, not because they are "bad grammar." But, that they can be and are used in scores of positions where no bad effect is produced, is proved by the fact that most of our great composers have often let them remain in their works : in such cases, the consecutives have either been left because, not being ugly, they were accidentally overlooked, or, being discovered and found pleasant, they were intentionally preserved. When our taste and feelings receive no shock it seems rather illogical to force a polyphonic composer to tumble about his separate voices, make them jump hither and thither, and cross each other frequently, merely because "fifths" do sound bad in *some other* cases ! ! ![2]

I am inclined to suspect that a very moderate familiarity with fifteenth century music would rapidly break down our antipathy to consecutive fifths, just as rapidly, in fact, as we lose our craving for semitonal leading-notes if we throw ourselves heartily into the sphere of ancient plain-song.

This persistent use of consecutive fifths and triads in the thirteenth, fourteenth, and fifteenth centuries proves beyond a doubt that the *diaphony* and *organum* of the tenth century was not merely a short-lived and passing attempt at polyphony, but that its use must have been widespread, and that the taste for it must have sunk deeper into the hearts of the people than has been generally supposed. I am aware that musical historians recognise the existence of the *organum*, but it is generally disposed of in a very few words. I think in future they will have to devote more space to a branch of art which, whether it ranks high or low, left its stamp, its deep stamp, on five centuries ! Like many other forms of art, I have but little doubt that it took its rise from

[1] *See* "Dufay and his Contemporaries." (Novello & Co.)

[2] These remarks may seem rather amusing when coming from the pen of a University professor, but it is *his* duty "to administer the law, not make it"; and until the day comes when the consensus of composers and grammatists shall have revoked the law, he is bound to enforce it. He would certainly be acting *ultra vires* if he freely granted dispensations of the law to *alumni* of the University !

the church and then permeated the people. Treatises on it then followed as a matter of course, as they do when any art has gained a sure footing. Writers of treatises in these early days did as they do now; they laid down laws so dogmatically that, when reading them, one is tempted to imagine that their authors were creating a new system, instead of realising the fact that they were only recording its actual existence and state, and that the directions they give for its creation and production are merely the story of how it has already been made. The neglect of this attitude of caution towards "inventors" has laid a snare for musical historians, and I think it highly probable that the attribution of the results of a series of slow evolutions to the magic wand of the man of genius, who turns up (be it noticed) at the most regular and convenient periods, will have to be considerably modified if facsimiles tell the truth.

In one other respect the influence of church-song is remarkable. If reference be made to such examples as "Love wolle I withoute eny variaunce" (p. 61), it will be seen that one word is often spread over a long series of musical notes, and that not only have the first or central syllables to be carried on, but frequently the final syllable also. This we now object to, but surely it owed its existence to the familiarity of the people with the *pneumata* of Antiphons and other plain-song music of the Church? This old breakage of words should not, I think, be connected historically with the much later *fioritura* of the Italian song-writers. The multiplication of the number of notes to a syllable was, in the case of church-song, a definite effort to obtain an extension of a melody, and therewith a greater source of force and expression, without a repetition of the words themselves. Whereas in the modern *roulade* the object of the composer seems to have been to superpose on the framework of his melody such an amount of technical embellishment as would enhance the interest which the hearer would take in the performance. By this means a song would make, as it were, a two-fold appeal to the admiration of the listener, namely, the essential grace and beauty of the melody itself, plus the ability shown by the singer in mastering the difficulties of its rendering. Such a reflection as this would, it need hardly be said, never enter the head of any one of us while listening in church to an elaborate Antiphon. May I say, as a digression, it should be noticed that the tendency of the modern German Lied is essentially to subordinate the personality of the performer to the interests of the composer, whereas the object and intention of the Italian song-writer was to afford the performer the greatest possible scope for the assertion of his or her own personality. It is true that the Italian composer often rendered himself nothing more or less than the slave of his performer, but I think it may with equal truth be said that in much modern German vocal music the interpreter is the slave of the composer, and that the highest and best interpretation can only be reached by that singer whose artistic temperament makes him or her most in accord with the mind of the composer. Keeping all this in view, the reader will find an additional source of interest whilst examining the musical transcriptions, for he will be able to trace the origin and growth of these two tendencies. Numerous examples will here be found, one of the most interesting being the *pneumata* in the three-part Drinking-song, *Tappster, fille another ale* (p. 177).

A recent historian[1] says, "When the rude forms of Discant and Organum were abandoned in consequence of the invention of Counterpoint," the Fugue and Canon became the new Art-form. We have already pointed out that the system called Organum cannot be said to have been a passing effort which was tried, found unsatisfactory, and abandoned; and if the writer of this sentence could have seen these facsimiles he would probably have modified it. It is impossible to describe "organum" as being suddenly and definitely thrown aside, when its very essence, that which made it popular and palatable, exhibits itself strongly in the very Counterpoint which the author says superseded it as a new invention! But the influence of Canon as an art-form has, I think, been very much over-rated. It may have unduly forced its way into sacred compositions, masses, and motets, but that it ever had the absorbing interest to composers which our historians describe, I much doubt. Certainly, the large number of compositions, extending over three centuries, which this volume contains, present no foundation for such a statement, nor do the still more voluminous contents of the Canonici

[1] Rockstro.

MS. justify it.[1] Even if it is true that the wild freaks of musical tricksters were in common use *in churches*, I still think the deep flow of musical development rolled on unheeding and uninfluenced. I much doubt if Canons were more in vogue in the fifteenth than in this nineteenth century.

One characteristic of early vocal music, especially when polyphonic, is the remarkable way in which the words are treated with regard to the large number of notes attached to separate syllables. A glance at the transcriptions of the three or four-part compositions will reveal a sparseness of text which is astonishing to us. It is true that we are accustomed in Bach and Handel, and in numerous other writers, to find long "runs" to single syllables, but this treatment is of a totally different character to that which we find in "Beata Mater" (p. 98), or in "Ave regina celorum" (p. 88). We are also not unaccustomed to the separation of the syllables of a word by rests during a roulade, but how different is this to the division of the word "gloriosa" in the latter of the above-named motets in the second voice part! This passage also presents an example of singing a note without attaching a syllable to it until it is repeated (see *osa* of the word "gloriosa"). I have before remarked that familiarity with the *pneuma* would quite reconcile people to the prolongation of music to the *last* syllable of a word; but this has really no bearing whatever on the general adaptation of words to music in the majority of the part-music in these pages. If we recall music posterior in date to any of these transcriptions, we shall find this connection of words and music undergoing a gradual change. We can trace its influence to a less extent in Palestrina and his followers, but we can, as time goes on, see a still further modification of the system, until at last it may be said that the principle on which words and music are joined has become completely changed.

* * * * * * * * * *

[My father did not live to complete this Introduction, or to revise what he had already written. He had intended to criticise in some detail the music contained in this volume, and some pencil notes that he has left indicate some of the points of interest to which he would have drawn attention. Foremost among these is the use of modulation. Thus, in "I pray you all" (p. 87) the key changes from C to F, then to G minor and A minor, and so back to C. "Nowell sing we" (p. 104) has a central portion in the relative major. "A man, a say" (p. 106) has a charming central modulation in A minor, though the rest of the piece points to an early date of composition. "The mirth of all this land" (p. 132) opens in the key of C and, after passing through D minor, A minor, and G minor, ends in D minor. Generally the keys of C and G are remarkably common, and my father has noted that the freedom of modulation displayed in the songs and carols of the Selden MS. as compared with the awkward attempts at change of key in the more elaborate compositions of the Canonici MS. (*see* "Dufay and his Contemporaries"), is probably due to the general use of two-part writing in England, and not to any greater facility in harmonization.

Features that deserve notice in the Selden MS. are the frequent alternation of two and three-part writing, and the use of unison and chorus. Examples may be seen on pages 109, 119, 125, 128, and 141.

In conclusion, I am sure my father would have expressed his gratitude to Mr. Nicholson for the great assistance he has given all of us in the preparation of this book; to the Rev. Charles Plummer, for help in elucidating some of the old English texts; to M. Albert Fécamp, Chief Librarian of the University Library at Montpellier, for his courtesy in sending photographs of the manuscript mentioned at p. 19; to Sir E. Maunde Thompson and Mr. G. F. Warner, of the British Museum, for help in dating the manuscripts; and to Mr. George Parker, Senior Assistant of the Bodleian Library.

J. F. R. S.]

*** Since the early pages of this volume were printed, Mr. Nicholson has slightly modified his opinion as to the date of the manuscript from which our first example, "De ma dame vull chanter," is taken. He thinks that "about 1185" is nearer the mark than "about 1175," and wishes the date given on p. 1 to be corrected accordingly.

[1] *See* "Dufay and his Contemporaries."

TRANSCRIPTIONS.

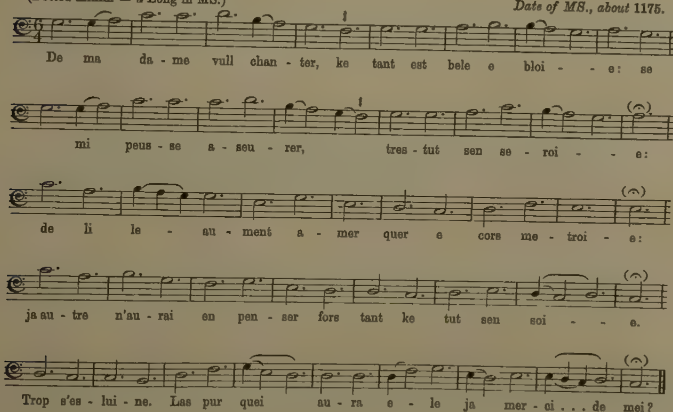
EARLY BODLEIAN MUSIC.

"DE MA DAME."

FACSIMILE I.

THIS extremely interesting melody is remarkable, considering its early date, for the symmetry of its form. It falls quite naturally into groups of four bars each under an eight-bar phrase. But, though it is presented in this form in the transcription, it is important to remember that the notes had originally (in all probability) no regular relative proportion such as they have in modern music; they were not intended to be subject to the laws of *Cantus mensurabilis*, and their length was solely and entirely controlled by accent and rhythm of the words. This observation will be applicable to the music on the first five of our facsimiles. In the Appendix this melody is given with a simple accompaniment.

(Dotted minim = a Long in MS.) *Date of MS., about* 1175.



De ma dame vull chanter,
Ke tant est bele e bloie:
Se mi[1] peusse aseurer,
Trestut sen seroie:
De li leaument amer
Quer e cors metroie:
Ja autre n'aurai en penser
Fors tant ke tut sen soie.
Trop s'esluine. Las, pur quei
Aura ele ja merci de mei?

Deus kar seust ore la bloie[5]
Ke trai[6] pur s'esluinance,[7]
Jeque ke de mei us auroie
Sa bone vulance:
Kar en li, si deu me voie,
Tut est ma fiance;
De li me duinst uncore joie
Cilce tus avance.
Trop s'esluine mun confort
& ma joie e mun deport.

Duce dame, de mei grever
Pur quei estes si aprise?[2]
Quant deu tut en vus (? amer)
Ai m'entente mise,
E vus sul tant par esluiner
Rendrez mun servise.[3]
Deus ki me pura reheiter,
Quant tele est[4] ta devise.
Trop s'esluine. Si serveit
Li deu d'amur tost l'a renveit.

Duze dame, desore vus pri,
Pur cil ke dit est sire,
Ke deu mal aiez merci
Ke tant mun quer empire:
Mien n'est il pas, tu l'as seisi,
Si en seez le mire.
Deu tut (? airai) si faili,
Trop ot od mei martire.
Trop s'esluine de cest pais.
Las, ke f(e)rai? Tant sui pensis.

Au definer de ma chancun
Oez me desestance,
Kar en vus est la garisun
Deu mal ke au quer me lance.
Ne quer garir se per vus nun,
Tant nei au quer pesance:
Pur deu vus pri e sein simun
Ke me facet legance.
Trop s'esluinne (tut) le desir
Dunt je quer au quer joir.

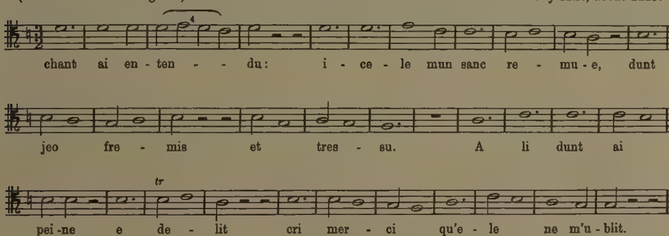
[1] There is a space and erasure between the m and the i. Perhaps "men" (="m'en") was originally written.
[2] Above this is apparently written "ne seez pas aprise."
[3] Above this is written "mes par vostre deboneirté rendez m'en servise."
[4] Above "tele est" is apparently written "se n'est."
[5] Above is written "ma joie."
[6] ? "train."
[7] Written "se sesluinance."

Fragmentary as the three following melodies are, we have given the facsimiles of them and their transcription into modern notation; their early date gives them interest, and the musical antiquarian will learn something at least from their study.

"....CHANT AI ENTENDU."*

FACSIMILE II.

(Minim = Breve of original.) *Date of MS., about* 1225.



. . . . (ue)
(E sun) chant ai entendu:
Icele mun sanc remue,
Dunt jeo fremis e tressu.
A li dunt ai peine e delit
Cri merci qu'ele ne m'ublit.

Afublée ne vestue
Unc si bele rien ne fu:
Sun simple semblant me tue,
Si que n'ai sen ne vertu:
De la dulcur qu'ai sentue
Sui jeo mas, murnes e mu,
E s'ele ne m'a vertue,
Dunc m'ad amur deceü.
A li dunt.

Se ele de s'amu(r) me nue,
Dunc sui jeo de joie nuz:
S'(el'esp)erc u ai perdue,
Si sui p(er)iz e perduz.

Deus par ki joie est venue
E les biens ki sunt venuz
(?) Duinst que ele seit tenue
Al curage u sui tenuz.
A li dunt.

Bele amie, dulce drue,
En vostre merci sui druz,
Se fussiez aperceüe
Dunt me sui aperceüz:
(Co)m sufrance m'ad value,
E bien amer m'ad valuz:
Pri deu que seiez peüe
De ceo dunt jo sui peüz.
A li dunt.

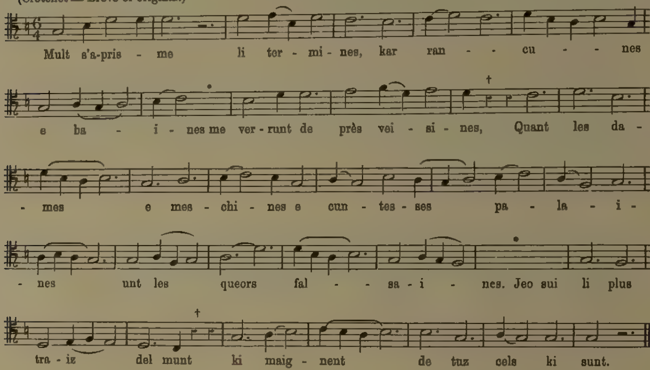
Brief est à metre en escrit
La joie dunt mis queors vit.

* The first five lines of this song with the music are missing in the MS. There are no rests in the original.

"MULT S'APRISME LI TERMINES."

FACSIMILE II.

(Crotchet = Breve of original.) *Date of MS., about* 1225.



(M)ult s'aprisme li termines,
Kar rancunes e baines
Me (ve)rrunt de près veisines,
Quant les dames e m(e)schines
E cuntesses palaines
Unt les queors fals(aines),
(Jeo sui) li plus traiz del munt
Ki maignent de tuz cels ki sunt.

Mult ai d'amer fort marti(re),
Quant n'en sui mieldre ne pire,
Kar jeo sui del amer sire
E serf de sufrir martire:
Nel puis tut penser ne dire,
Dunt j'en ai tel duel e ire.
Jeo sui.

Asez me sai de (q)uer pleindre
Sa rien me purreit ateindre,
Mais tant cum l'amur est greindre,
Me puet li mals plus destreindre,
E ceo ne puet pas remeind(r)e,
E jeo las ne me puis feindre.
Jeo.

Nul veit oil ne n'ot oreille
Ne pense queor la merveille
Dunt icist chaitis tant veille:
Kar amur me forscunseille,
E malveistié munt à treille,
Dunt chascune s'apareille.
Jeo.

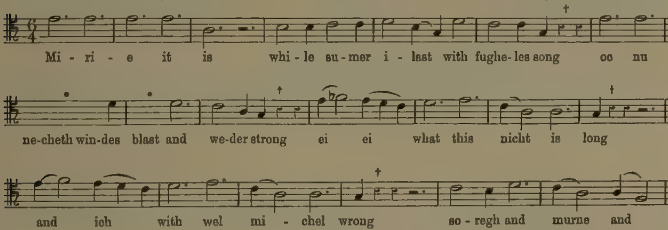
(Nul poe)t tentir ne grundre
De quer ele voille respundre,
Kar plus qu'esche ne que tundre
M'ad espris, nel puis repundre,
Que pis m'eit qu'en terre fundre
Tant faillir e tant sumundre.
Jeo.

* Notes missing in MS. † No rests in MS.

"MIRIE IT IS."

FACSIMILE III.

(Crotchet = Breve of original.) *Date of MS., about* 1225.

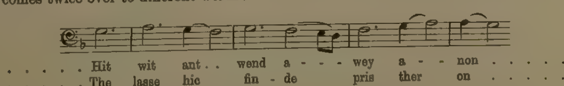


(M)irie it is while sumer ilast
With fugheles song
Oc nu necheth windes blast
And weder strong
Ei, ei, what this nicht (is) long
And ich with wel michel wrong
Soregh and murne and . . . (? fast).

"WORLDESBLIS NE LAST NO THROWE."

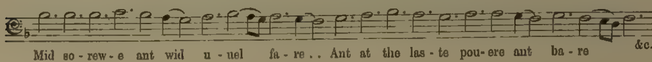
FACSIMILE IV.

This song is an interesting example of sacred music, probably for private use. It is composed in the Second Mode (Hypo-Dorian) transposed, and keeps throughout within the prescribed limits of its compass. This gives it the dignity and solidity so characteristic of plain-song. And yet there is an unmistakable reaching after modern tonality, which is remarkable at so early a date. In this, as in the song "Fowles in the frith," there are certain symptoms of form. The following phrase comes twice over to different words:—



* Notes missing in MS. † No rests in MS.

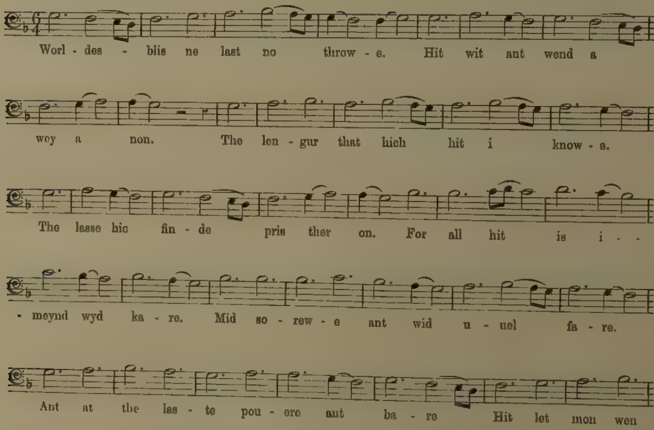
and it will also be noticed that the following two passages are nearly identical :—

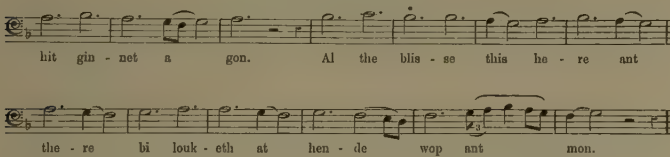




The similarity of these two phrases is not merely a coincidence, but evidently an early experiment in song form. The plaintive and sad character of the music is in exact keeping with the pessimism of the words. In the Appendix will be found a pianoforte accompaniment to this song, for the benefit of those who will by this means be better able to judge of its merits.

(One Dotted Minim = a Long in MS.) *Date of MS., about* 1265.





Worldesblis ne last no throwe.
hit wit ant wend a wey a non.
the lengur that hich hit i knowe.
the lasse hic finde pris ther on.
for al hit is imeynd wyd kare.
mid sorewe ant wid uuel fare.
ant at the laste pouere ant bare
hit let mon wen hit ginnet a gon.
al the blisse this here ant there
bi louketh at hende wop ant mon.

Al shal gon that her mon howet.
al hit shal wenden to nout.
the mon that her no god ne sowet.
wen other repen he worth bikert.
thenc mon for thi wil thu hauest mykte.
that thu thine gultus here arikte
ant wrche god bi day an nikte.
ar then thu be of lisse ilakt.
thu nost wanne crist ure drikte.
the asket that he hauet bitakt.

Al the blisse of thisse liue.
thu shalt mon henden in wep.
of huse ant home ant child ant wyue.
seli mon tak ther of kep.
for thu shalt al bileuen here.
the eykte were of louerd thu were.
wen thu list mon up on bere.
ant slepest a swythe druye slep.
ne shaltu haben wit the no fere.
butte thine werkus on an hep.

Mon wi seestu loue ant herte.
on worldesblisse that nout ne last.
wy tholestu that te so ofte smerte.
for loue that is so unstedefast.
thu likest huni of thorn iwis.
that seest thi loue on worldesblis.
for ful of bitternis hit is.
sore thu mikt ben of gast.
that despendes here heikte a mis
wer thurh ben in to helle itakt.

Thenc mon war of crist the wroukte.
ant do wey prude ant fulthe mod.
thenc wou dere he the bokte.
on rode mit his swete blod.
him self he gaf for the in pris.
to buge the blis yf thu be wis.
bi thenc the mon ant up aris.
of slouthe an gin to worche god.
wil time to worchen is.
for elles thu art witles ant wod.

Alday thu mikt underetonde
ant ti mirour bi for the sen.
wat is to don an to wonden
ant wat to holden ant to flen.
for alday thu sigst wid thin egven
wou this world went. ant wou men deiegt.
that wite wel that thu shalt dreigen
det al so an other det.
ne helput nout ther non to ligen.
ne may no mon bu det ageyn.

Ne wort ne god ther unforgulde
ne non uuel ne worth un bokt.
wanne thu list mon undur molde.
thu shalt hauen as tu hauest wrokt.
bi thenc the wel for thi, hic rede.
ant clanse the of thine misdede.
that he the helpe at thine nede.
that so dure hus haued iboukt.
ant to heuene blisse lede.
that euere lest ant failet nout. Amen.

* This note a breve (crotchet) in MS.

COMPASSIO MARIE.

FACSIMILE V.

The facsimile shows an apparent heading, "Translatio Sancte Elene," but this has been scribbled on the MS. at a much later period, for the hymn has nothing whatever to do with S. Helen ; it is in reality a fragment of an English translation of a Latin hymn "De beata Maria Virgine," commencing :—

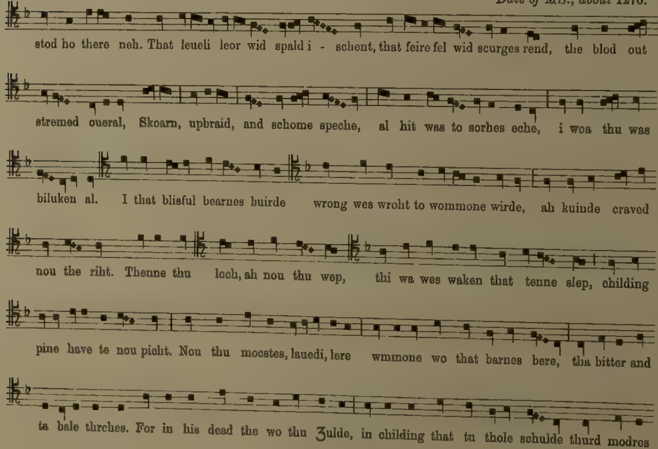
Stabat juxta Christi crucem,
Stabat videns vitae ducem
Vitae valefacere.

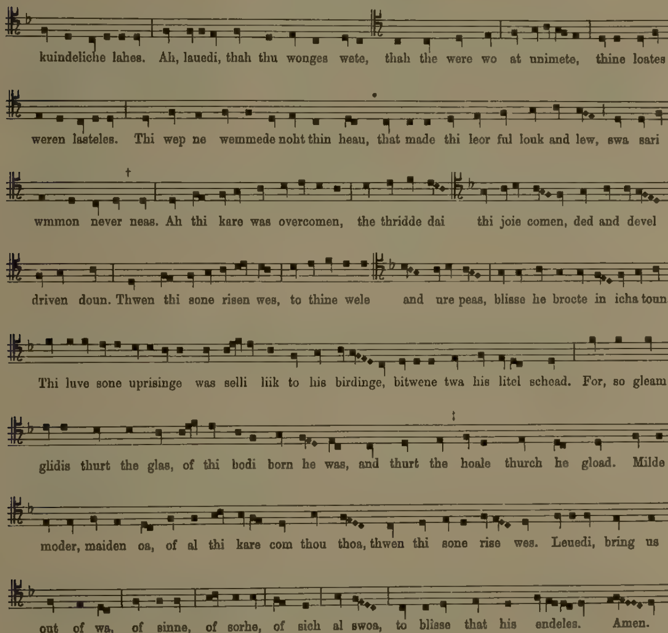
For an account of this poem the reader is referred to an Appendix to Professor Napier's "History of the Holy Rood-tree" (Early English Text Society, 1894), in which the Latin text and our middle English version are given with critical annotations.

The words are set to a sort of irregular chant. In some cases the musical phrases are repeated almost note for note, but generally there is some change when they recur.

It will be seen that the early portion of our copy is missing.

Date of MS., about 1270.





* In the MS. there is a change of clef here, D being placed on the second line.
† The clef in the MS. here returns to C on the 4th line.
‡ The F clef is here placed on the third line in the MS., and is continued to the end.

"FOWELES IN THE FRITH."

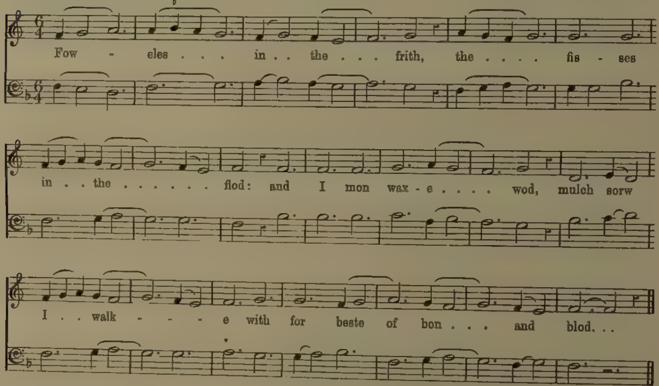
FACSIMILE VI.

We have here a complete and interesting two-part song. The occasional consecutive fifths or octaves do not deprive the composition of its merit as an early specimen of its kind. The contrary motion between the parts is ingenious and effective, and there is a distinct effort to find some melodic parallelism, though the object is not successfully achieved.

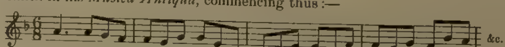
In bar 13 there should be a final *e* to *sorw*, *e* being the suffix of the dative case. This letter *e* seems to have been intentionally erased from *sorwe* by a later hand, as the musical note corresponding to this syllable has also been removed.

The reader will also notice the presence of certain "dashes" in the MS. which are clearly not intended for rests. They probably have a similar function to the dashes found in some ancient Plain-song, something between a bar, a breathing-point, and an intimation of the "periods" in the words.

(Crotchet = Breve in MS.) *Date of MS., about* A.D. 1270.



The Dance Tune which follows is popularly known in the inaccurate form in which it was printed by Smith in his *Musica Antiqua*, commencing thus:—



* G, F in MS. evidently a mistake, see bars 4 and 12.

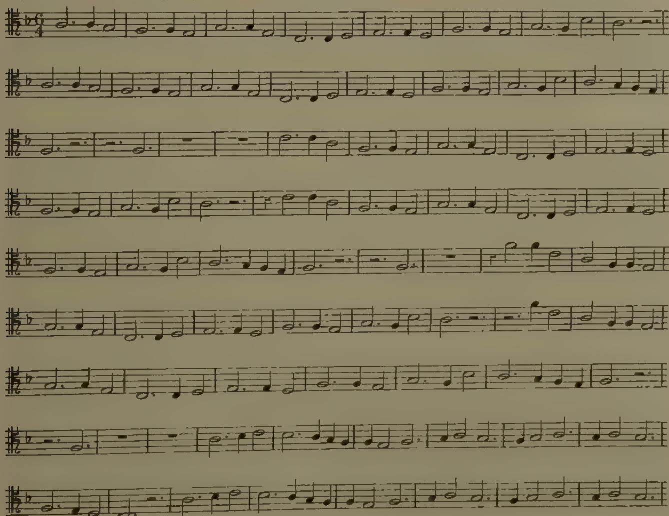
It was thence copied by Chappell and various other writers on early English music. In the recent revised edition of Chappell's *Popular Music of the Olden Time*, the editor, Mr. Wooldridge, has however reproduced it in its more correct though perhaps less pleasing rhythm.

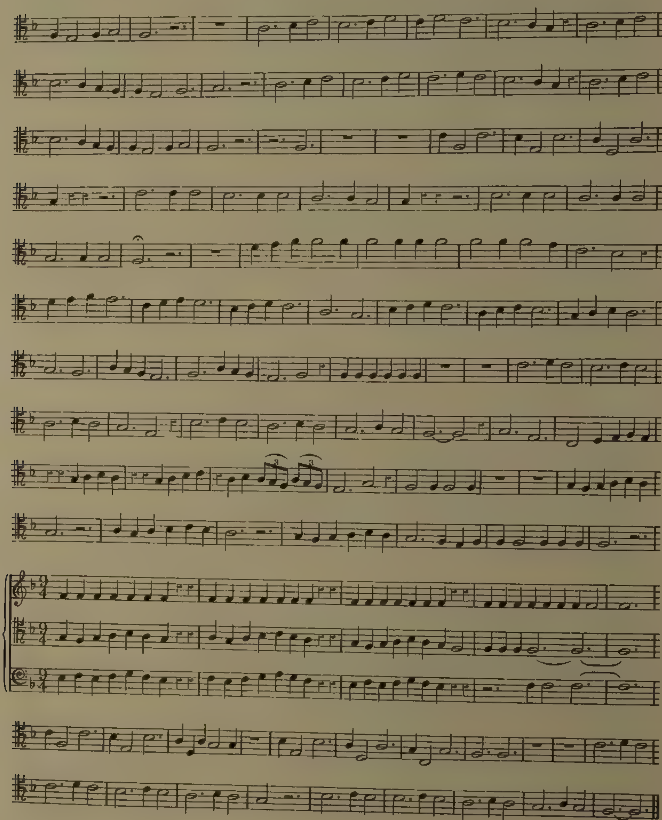
The melody commences, and for the most part is written, in the third of the Secular Modes. These modes were the result of an effort to tabulate Rhythms as the church had tabulated Scales. The system did not long hold sway, although it must be admitted that such a treatment and co-ordination of possible rhythms would be ideal if practicable. Franco says, "tertius modus procedit ex longa et duabus brevibus," but we have here occasional sections in the fourth secular mode (◡ ◡ –).

The third mode should properly commence with a *quaternaria ligatura*—that is, four notes in one ligature—and should proceed *per ternariam ligaturam cum proprietate et perfectione*, but Walter of Odington expressly says, "Alii autem semper separant primam longam a sequentibus, et ponunt per se," and this, it will be seen, is the method adopted in the MS.

FACSIMILE VII.

(Crotchet = Breve of original.) *Date of MS., about* 1270.





"AU QUEER AY UN MAUS." "JA NE M'EN REPENTIRAI." "JOLIETEMENT MY TEENT LI MAUS D'AMER."

FACSIMILE VIII.

We have here three songs intended to be sung simultaneously. Our MS. must be more or less corrupt, because considerable alteration of the value of the notes is necessary from time to time in order to bring them into combination. Under these circumstances we have thought it advisable to give each song separately, so that the reader may see for himself what they are like, and what are the difficulties besetting any attempt to combine them, even in the crude polyphony of the period.

We have in this MS. an instance of the use of tailed semibreves, the exact value of which is open to doubt: Coussemaker follows the pseudo-Aristotle in making them always of less value than the untailed semibreve, but he seems to have overlooked the much fuller account given by Marchettus of Padua, about 1310, in his "Pomerium Musicae Mensuratae," printed in the third volume of Gerbert's "Scriptores." Marchettus takes exactly the opposite view, and says that the tailed semibreve is always greater in value than the untailed: for instance, a tailed semibreve and one untailed semibreve following make up a "tempus" or breve in the proportion of 2 : 1. A tailed semibreve with two untailed semibreves following make up a tempus or breve in the proportions of 3 : 1 : 2, and so on.

It must be remembered that at this date no smaller note than a semibreve was in use. Marchettus introduces a "minima" having the value of $\frac{1}{12}$ of a breve, which he figures as a semibreve with a tail pointing *upwards*, but he allows any number of semibreves up to twelve to be counted to a breve, and gives elaborate rules for calculating their value.

Franco, according to the text printed by Gerbert, had limited the number of semibreves that could be counted to a breve to nine. He says:—"Sed nota semibrevium pauciores quam tres, *vel plures quam novem aequales*, pro recta brevi non posse accipi."

Johannes de Garlandia and Walter of Odington also speak of the possibility of a breve being divided into four, five, or more semibreves (see Coussemaker, "Scriptores," i. 236, 424).

It is therefore clear that the semibreve frequently had to do duty for the minim and even for the semiminim before the introduction of those notes in the fourteenth century. The passage of Aristotle about these "Semibreves candatae" will be found at p. 275 of the first volume of Coussemaker's "Scriptores," and that of Marchettus in Gerbert's "Scriptores," iii. 150, et seq.

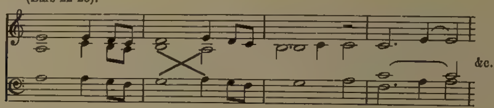
The date of the introduction of the minim can be fixed within narrow limits. Simon Tunsted, writing in 1351, says:—"Minima in Navarina inventa erat, et a Philippo de Vitriaco, qui fuit flos totius mundi musicorum, approbata et usitata" (see Coussemaker, "Scriptores," iv. 257). Philip de Vitry appears to have died about 1320. A passage from one of his musical treatises explaining the use of the minim will be found in Coussemaker, iii. 32. We have seen that it was unknown to Franco or Walter of Odington, and that Marchettus of Padua, about 1310, though he names it, gives it only the value of $\frac{1}{12}$ of a breve. Probably the earliest recognition we have

of the minim at its later accepted value is that contained in the seventh book of the "Speculum Musicae" of Johannes de Muris, printed in Coussemaker's second volume (pp. 398-402). That treatise is not dated, but other treatises by the same author are dated 1323 and 1339 respectively. It is clear from Johannes de Muris that the minim had only recently been introduced, and that its introduction was strongly opposed by those who held that the semibreve was the shortest possible note and therefore indivisible. He devotes three whole chapters to the arguments for and against its admission into musical notation, in the course of which he shows the great confusion which had been caused by allowing any number of semibreves from 2 to 9 to be reckoned to the breve.

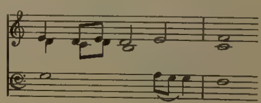
The shape of the signs for "flat" and "natural" should be noticed in the MS. (see lines 3, 5, and 6 from top).

If, as may reasonably be supposed, these three songs were really intended as an attempt at polyphony, certain slight modifications of the text are occasionally necessary in order to secure coincidence in the cadences. It seems to our eyes to be not less barbarous than it would be to our ears; but it is more than probable that it gave the greatest pleasure at the period when it was written; for the genuine love of consecutive perfect intervals was still rife and continued to assert itself in various ways for nearly two centuries subsequent to the date of our MS. A glance at such progressions as the following shows how satisfactory such passages were considered to be:—

(Bars 22-26).



whilst the toleration of cacophony is well illustrated by the following:—

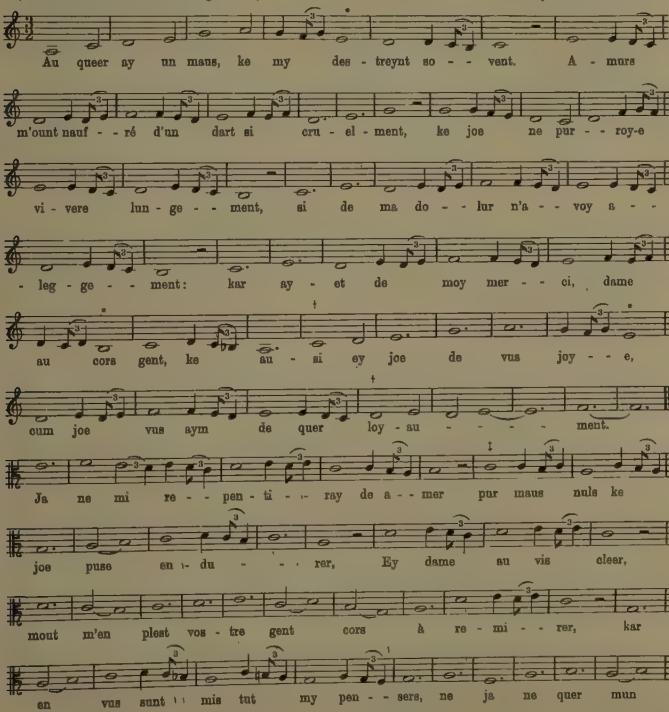


The large number of grace-notes which appear in this example show a tendency which was in later times to develope largely. In this case they are written out in full, probably because the author (or, better still, the *compiler*) was struck by the beauty (according to his ideas of beauty) which resulted from their combination in three parts. But the addition of grace-notes at the will of a singer became an art in itself, and singers eventually objected to any obligation being imposed upon them as to the nature of these ornaments. It is only within the last fifty years that composers have been able to throw off the yoke of so-called artists, and so secure the performance of what they wished to be performed, instead of that which they did not in the least foresee.

It will be noticed that, with two or three exceptions, the graces occur at the close of what we call a bar—that is to say, just before the recurring primary stress.

FACSIMILE VIII.

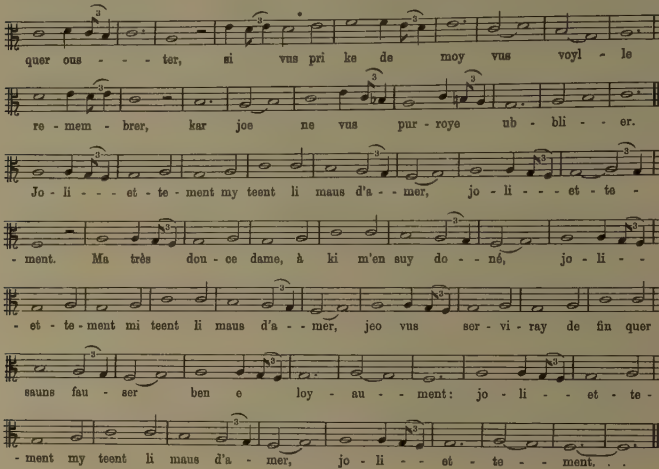
(One Dotted Semibreve = a Long in MS.) *Date of MS., about* 1270.



* Breve in MS. becomes imperfect long by "alteratio."

† There have been erasions and alterations in the MS. here.

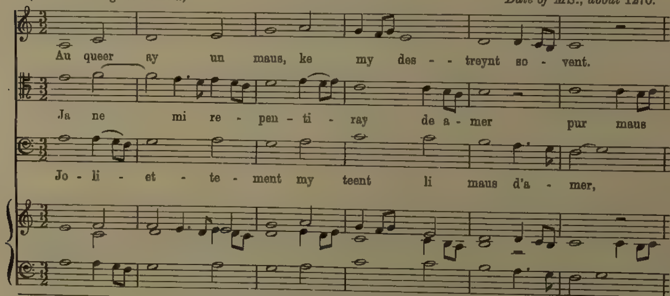
‡ Longa plica ascendens.



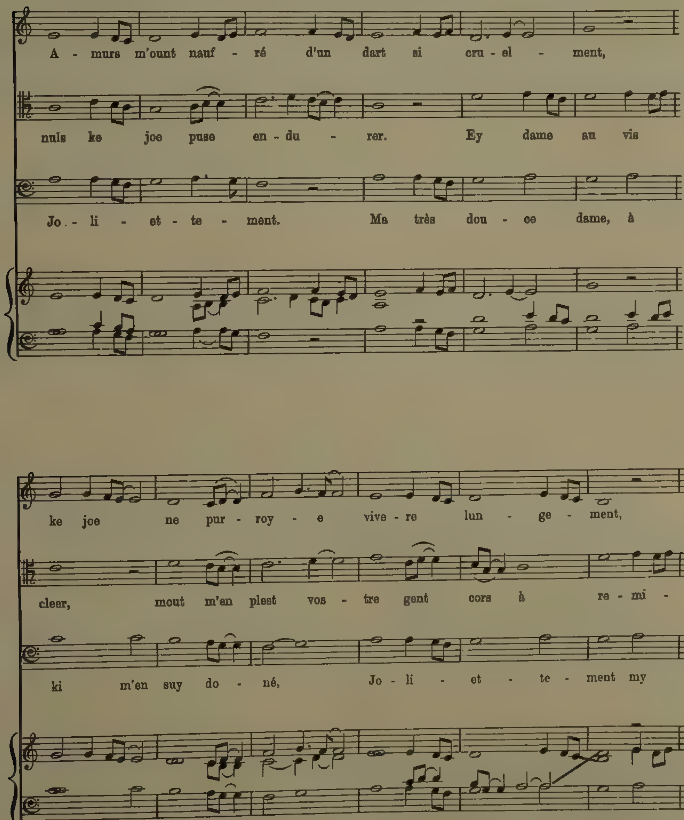
(The three songs combined.)

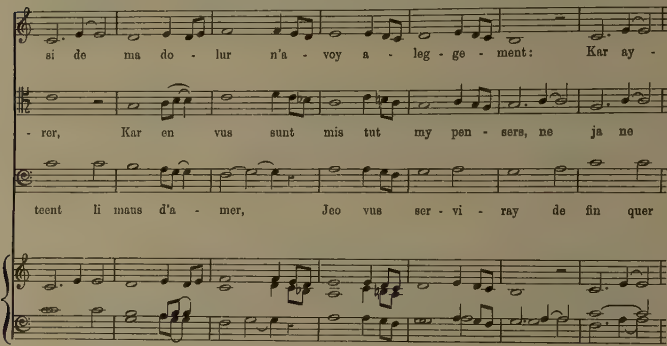
FACSIMILE VIII.

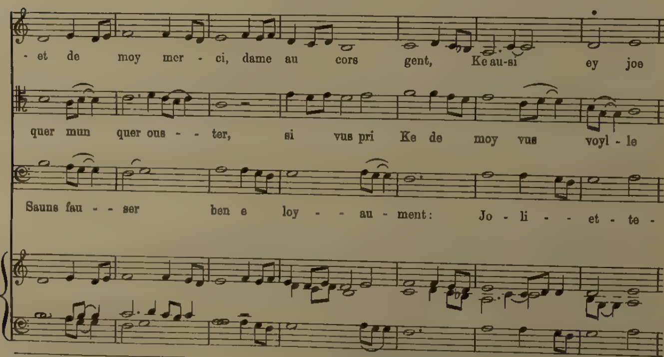
Date of MS., about 1270.



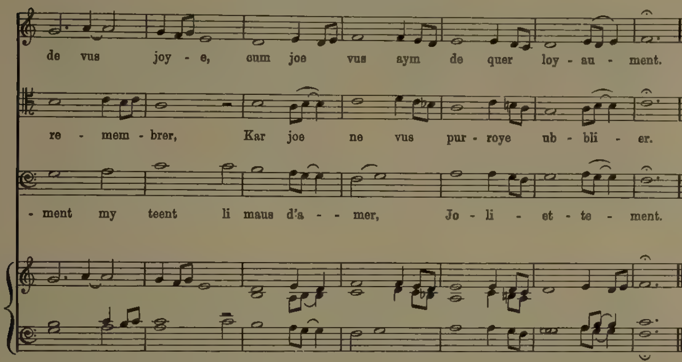
* These two notes in the MS. seem to be intended for "breves plicatae."


A - murs m'ount nauf - ré d'un dart si cru - el - ment,
nuls ke joe puse en - du - rer. Ey dame au vis
Jo - li - et - te - ment. Ma très dou - ce dame, à
ke joe ne pur - roy - e vive - re lun - ge - ment,
cleer, mout m'en plest vos - tre gent cors à re - mi -
ki m'en suy do - né, Jo - li - et - te - ment my



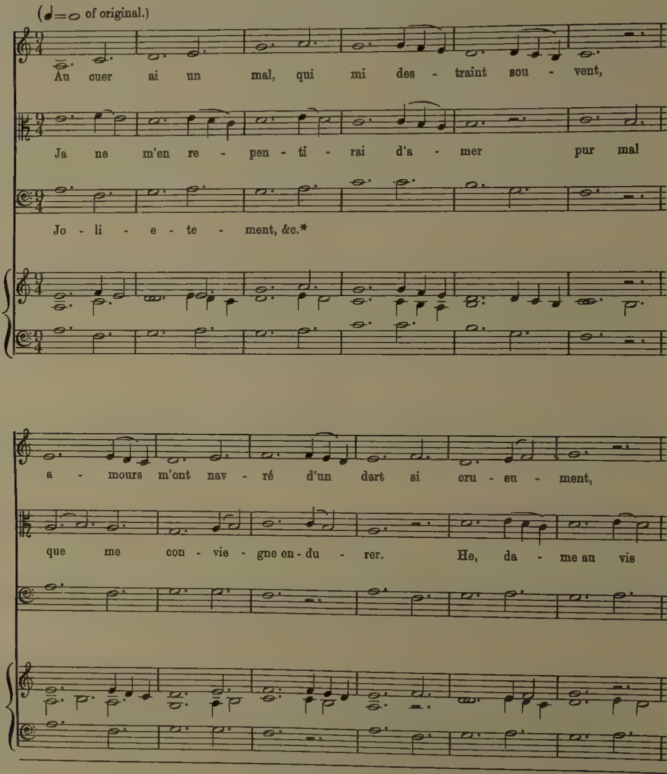


* The natural placed against this note in the MS. should have been erased when the C clef on the middle line was erased (as seen in the facsimile) and placed on the line below.

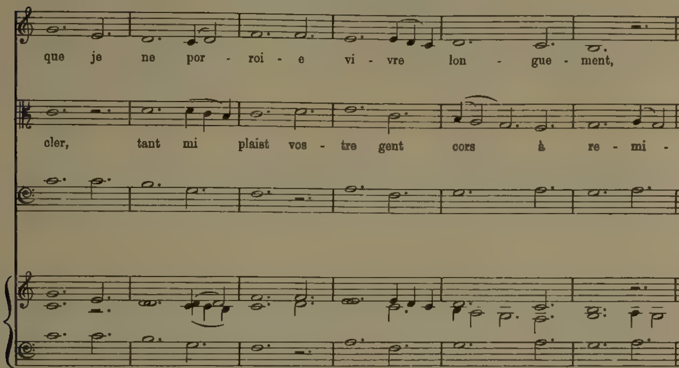


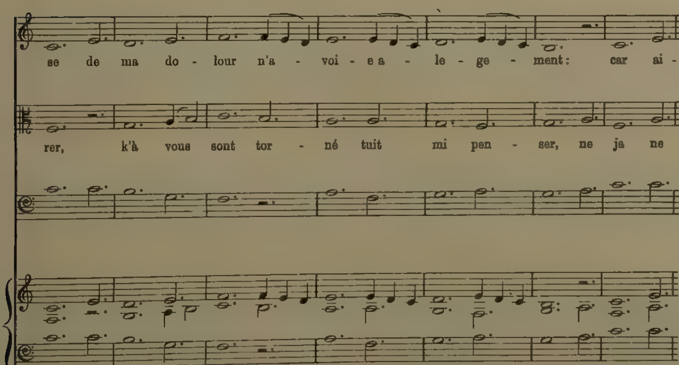
Fortunately, another copy of these songs exists in the famous MS. of the Faculty of Medicine of Montpellier (MS. H. 196, fol. 283 verso); and, owing to the kindness of Mons. Albert Fécamp, Chief Librarian of the University Library, who helped us to obtain a photograph of the original, we are able to present our readers with a transcription of it. A comparison of the Montpellier with the Bodleian copy at once shows that the former is a purer version than the latter. The different manner of transcribing the third beat of the bar—namely, as ♩ ♪♩ (in three-two time), or ♩ ♫, or ♩ ♩ ♩ (in nine-four time)—is of no importance; in all probability the singers would in every case sing them as three equal notes. When considering the method of performing music at this early period, it should never be forgotten that composers had often no means of writing a passage *exactly* as they wished it to be sung, and therefore considerable licence must have been allowed to the singers. The Montpellier version will be of the more interest because Coussemaker did not include it among the transcriptions from the same MS. which he gives in his "L'Art Harmonique au XIIe et XIIIe siècles." The words only, showing some variations from the Bodleian text, may be seen in Mons. Gaston Raynaud's "Recueil de Motets Français des XIIe et XIIIe siècles"; they have also been printed by Mons. Paul Meyer in "Romania" for 1878 (Vol. VII., p. 102).

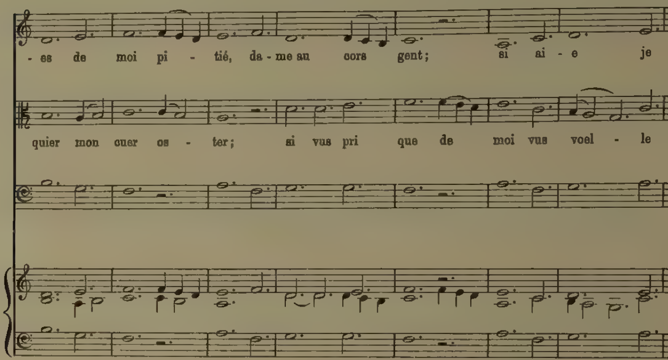
THE "MONTPELLIER" VERSION.

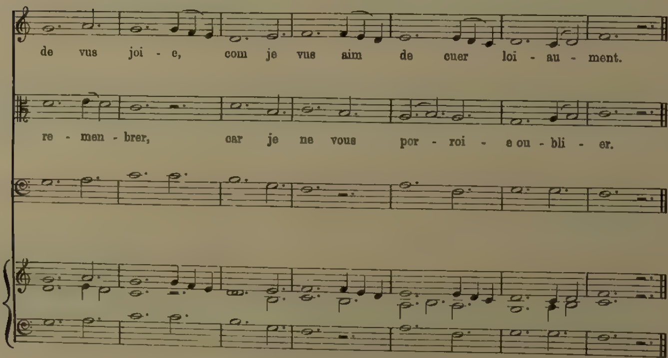


* Thus in the original.


que je ne por - roi - e vi - vre lon - gue - ment,
cler, tant mi plaist vos - tre gent cors à re - mi -


se de ma do - lour n'a - voi - e a - le - ge - ment: car ai -
rer, k'à vous sont tor - né tuit mi pen - ser, ne ja ne


- es de moi pi - tié, da - me au cors gent; si ai - e je
quier mon cuer os - ter; si vus pri que de moi vus voel - le

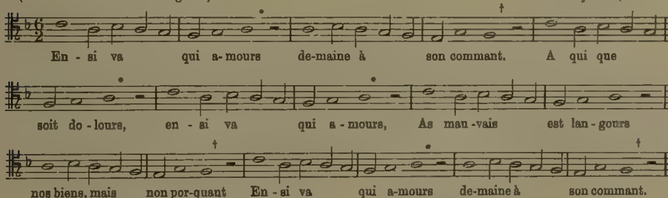

de vus joi - e, com je vus aim de cuer loi - au - ment.
re - men - brer, car je ne vous por - roi - e ou - bli - er.

"ENSI VA QUI AMOURS."

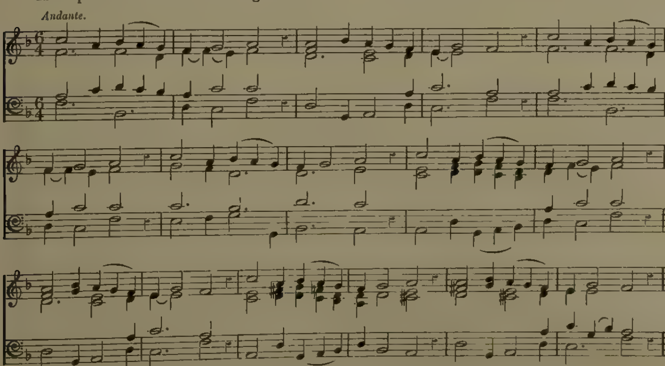
FACSIMILE IX.

This little song is in the form which Eustace Deschamps, in his "L'Art de dicter et de fere chançons" (dated 25 November, 1392), describes under the name of "Rondel Sangle," and which is termed by later writers a "Triolet." The melody is very sweet, and, in the hands of a modern musician, would form a charming theme for development or variation.

(Minim = Semibreve of original.) *Date of MS.*, 1338.



A simple harmonization is here given :—



* Brevis plica descendens. † Brevis plica ascendens.

"PETRUM CEPHAS ECCLESIE."

FACSIMILES X AND XI.

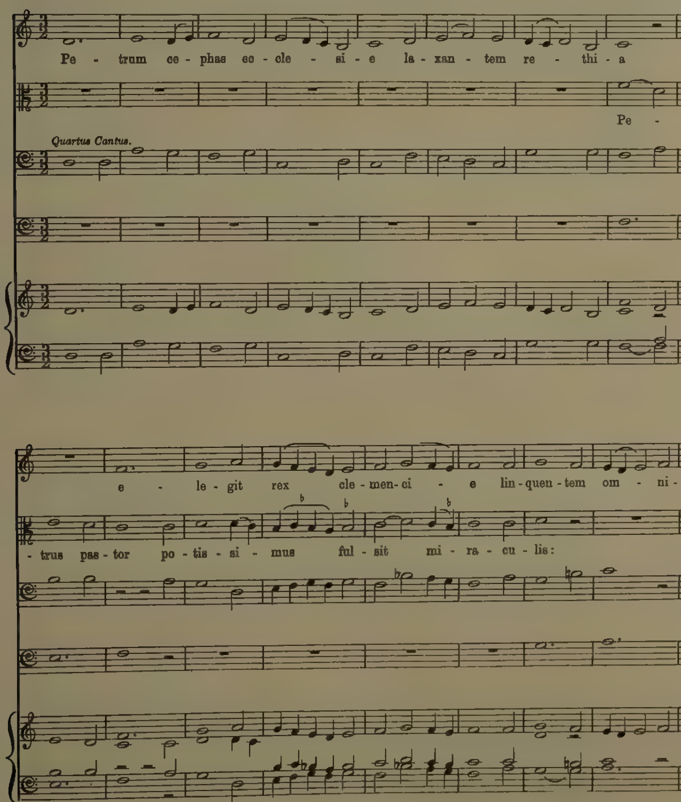
This composition is in many ways interesting and remarkable. It is a very advanced example of four-part writing, even assuming that the music itself is not earlier than the manuscript. But it will be seen by the facsimile that the author does not once make use of a minim ; if this was the result of the fact that the minim had not yet come into general use, the composition will be thrown back about half-a-century. It should also be observed that the almost uniform trochaic rhythm, - ᴗ - ᴗ - ᴗ - ᴗ, would point to the fact that the composer intended the work to be in the *First of the Secular Modes.* These Secular Modes, as before stated (see remarks on Facsimile VII.), have nothing whatever to do with scales or tonality, but were the outcome of an attempt to arrange and codify the various species of rhythm capable of being used in mensurable music. Franco (Coussemaker, "Scriptores," i. 118) says: "Modus est conjunctio toni longis brevibusque temporibus mensurati." He enumerates five modes: "Primus procedit ex omnibus longis et sub isto reponimus illum qui est ex longa et brevi : secundus procedit ex brevi et longa : tertius autem ex longa et duabus brevibus : quartus ex duabus brevibus et longa : quintus ex omnibus brevibus et semibrevibus." Other writers separated the two rhythms included under the first mode by Franco and reckoned six modes. Thus Walter of Odington says: "Modus est longarum et brevium ordinalis processio, ut cum cantus procedit per longam et brevem (- ᴗ - ᴗ) dicitur de primo modo: secundus est huic contrarius (*i.e.*, ᴗ - ᴗ -): tertius procedit per longam et duas breves (- ᴗ ᴗ - ᴗ ᴗ): quartus e contrario (*i.e.*, ᴗ ᴗ - ᴗ ᴗ -): quintus per omnes longas; sextus constat ex omnibus brevibus et semibrevibus" (see Coussemaker, "Scriptores," i. 238). It will be seen that the second, third, and fourth modes are the same in both writers, but that Franco's first mode becomes Walter of Odington's fifth, the trochaic rhythm, which Franco includes as a sub-division of the first mode, standing alone as Walter's first mode, while Franco's fifth becomes Walter of Odington's sixth.

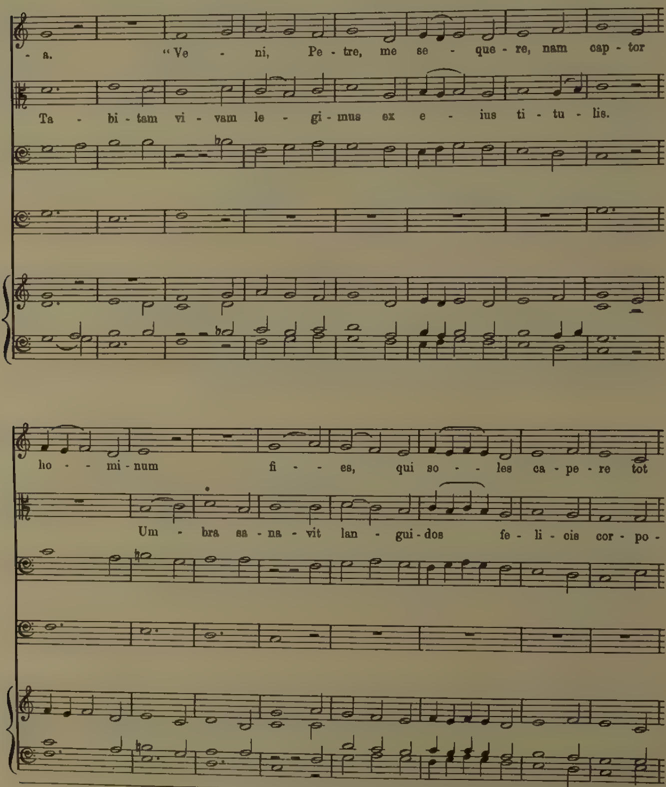
The three upper parts of this composition are built over a fragment of plain-song which occurs four times in succession, the order of the notes being, however, broken up by the introduction of rests. Unfortunately no words are placed below this plain-song :—



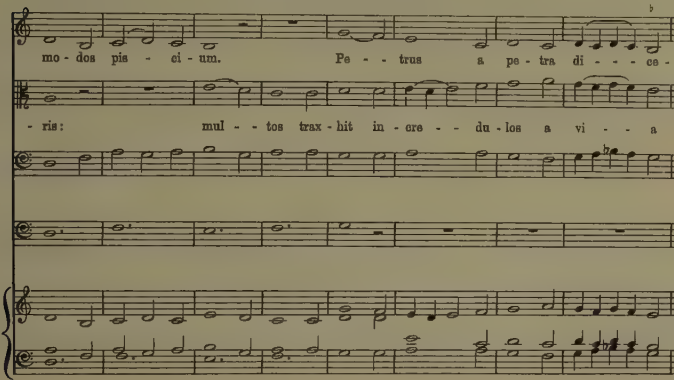
A reference to the facsimile will show that the above is written in Longs, which is the author's unit of time. This also points to the early date of the composition. Had the author lived later he would have used Breves.

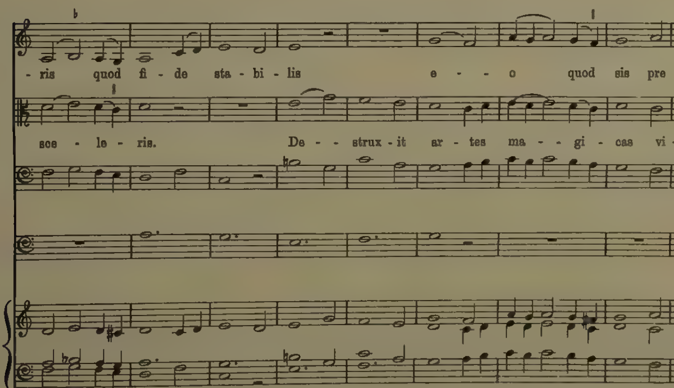
(Dotted Semibreve = Long of "modus perfectus" in MS.) *Date of MS., about* 1375.

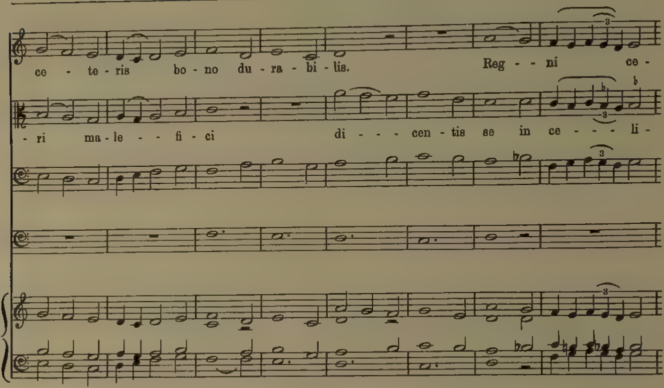


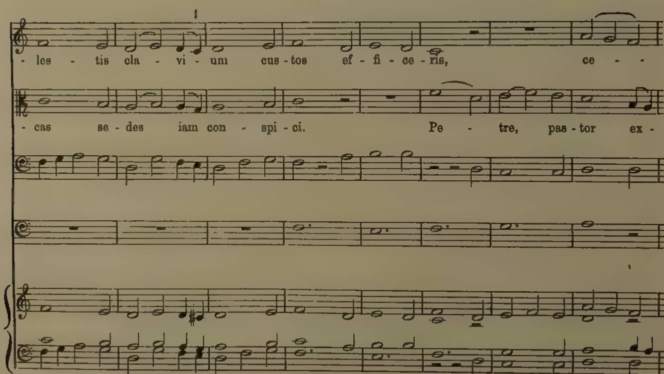


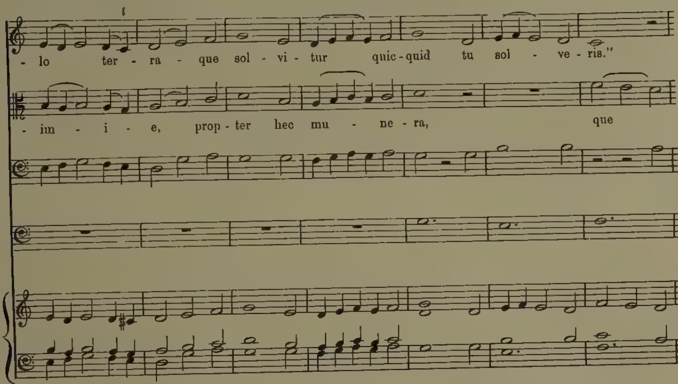
* Longa plica descendens.

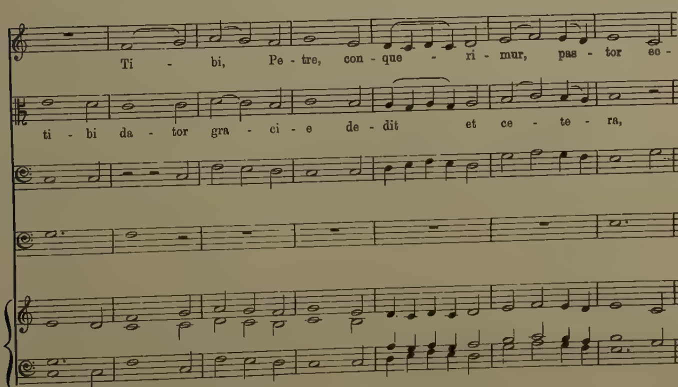

mo - dos pis - ci - um. Pe - - trus a pe - tra di - - - ce -
- ris: mul - - tos trax - hit in - cre - - du - los a vi - - - a

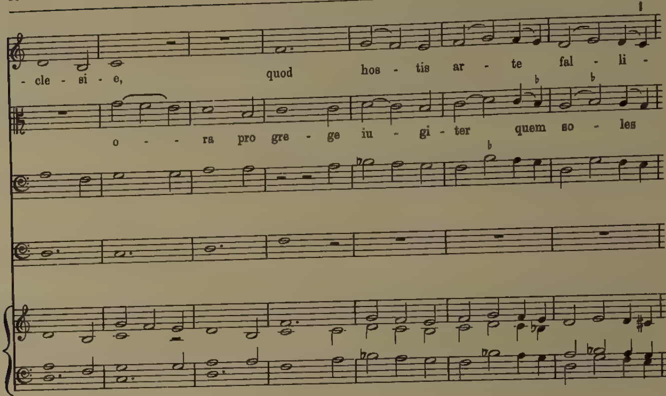

- ris quod fi - de sta - bi - lis e - - - o quod sis pre
sce - le - ris. De - - strux - it ar - tes ma - - gi - cas vi -

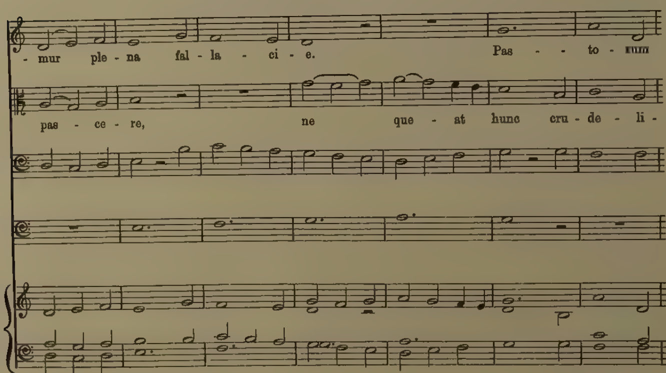

ce - te - ris bo - no du - ra - bi - lis. Reg - - ni ce -
- ri ma - le - - fi - ci di - - - cen - tis se in ce - - - li -

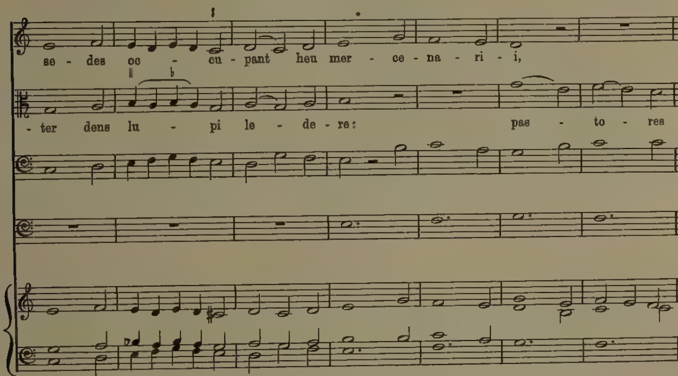

- les - tis cla - vi - um cus - tos ef - fi - ce - ris, ce - -
- cas se - des iam con - spi - ci. Pe - tre, pas - tor ex -

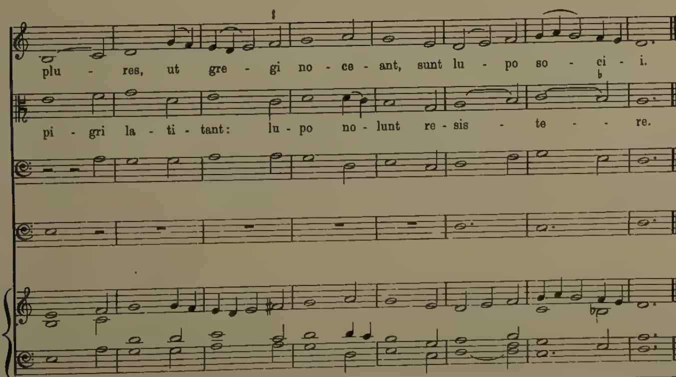

- lo ter - ra - que sol - vi - tur quic - quid tu sol - ve - ris.”
- im - i - e, prop - ter hec mu - ne - ra, que


Ti - bi, Pe - tre, con - que - ri - mur, pas - tor ec -
ti - bi da - tor gra - ci - e de - dit et ce - te - ra,


- cle - si - e, quod hos - tis ar - te fal - li -
o - - ra pro gre - ge iu - gi - ter quem so - les


- mur ple - na fal - la - ci - e. Pas - - to - rum
pas - ce - re, ne que - at hunc cru - de - li -





* Longa plica ascendens.

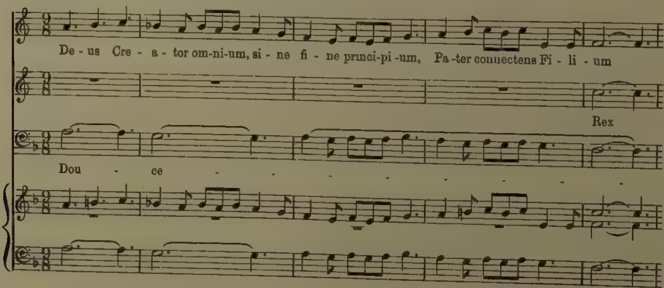
"DEUS CREATOR OMNIUM." "PURA, PULCHRA, PLACENS, PIA." "DOMINE QUIS HABITABIT."

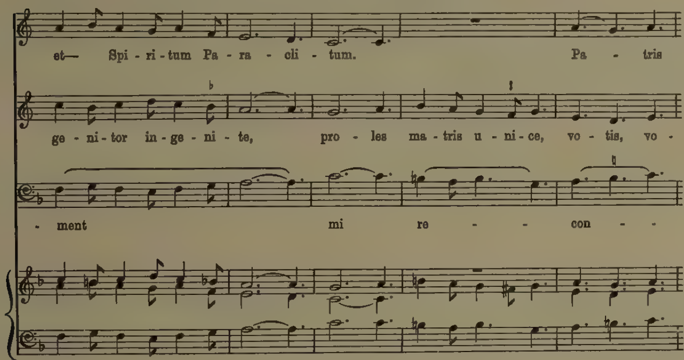
FACSIMILES XII., XIII., XIV., XV.

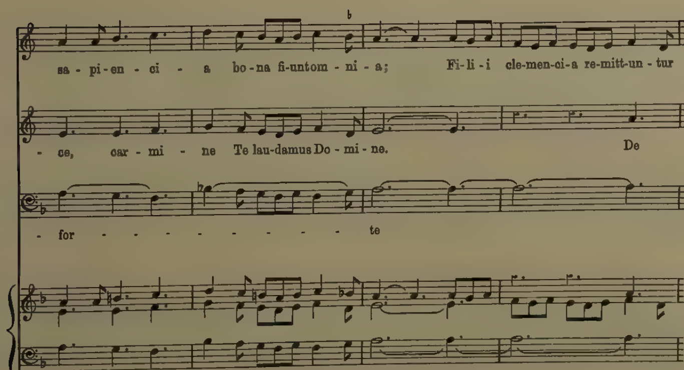
These three movements have been grouped together because their component voice-parts are curiously mixed up in the MS. But the reader will have no difficulty in discovering their position in the facsimiles if he will be guided by the words.

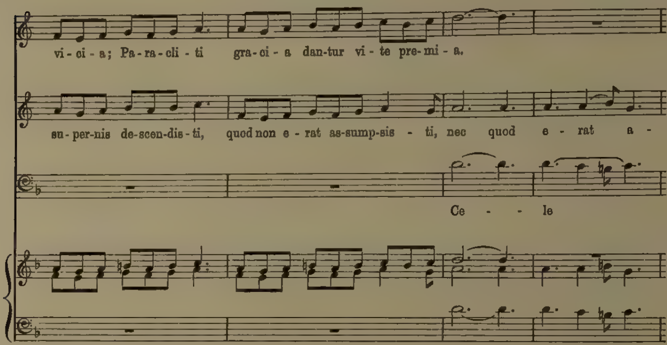
The first, *Deus Creator omnium*, is chiefly interesting as a representative of those well-known early attempts at producing polyphony by crushing together pre-existing tunes, regardless of the utter incongruity of the secular and sacred words, and also of the frequent crude musical progressions, or even the positive cacophony of the result. That a certain amount of ingenuity was exercised can be traced in the occasional appearance of rests, which have been evidently introduced for the purpose of permitting a harmonious (or less inharmonious) combination of sounds. But I strongly suspect that the two upper parts, which have been added to the once popular song in the tenor, are only reminiscences of some sacred music. Every now and then the notes of the original Latin tunes may actually appear, but there can be little doubt that they constantly break off into what we should now call free counterpoint.

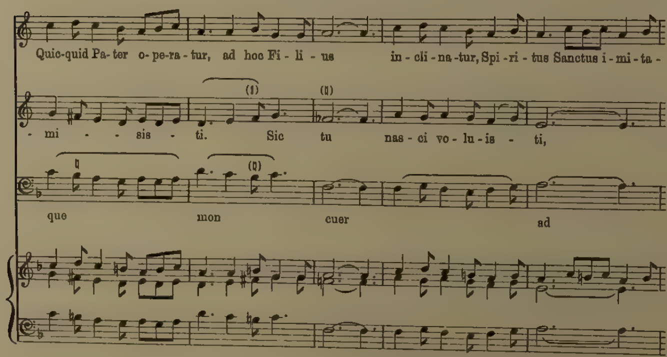
The movement is of great length, consisting as it does of no less than one hundred bars in nine-four time, the secular theme in the tenor being repeated thrice, separated on each occasion by two bars' rest. After going carefully through the whole, we decided that it was not of sufficient interest to demand reproduction *in extenso*. One complete harmonization of the tenor is therefore all that is here given. It exhibits the usual consecutive fourths, fifths, and eighths, varied only by the rather curious introduction of consecutive thirds in bars 15 and 16. It should be carefully observed that the two upper parts are without any key-signature, the note *b* is therefore *natural*, except when flattened by the law of *musica ficta*.

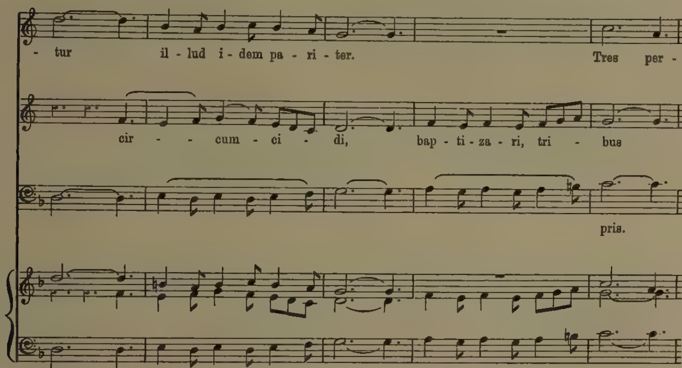


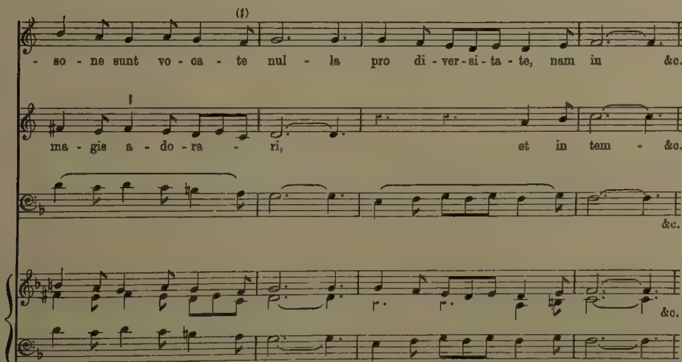

et— Spi - ri - tum Pa - ra - cli - tum. Pa - tris
ge - ni - tor in - ge - ni - te, pro - les ma - tris u - ni - ce, vo - tis, vo -
- ment mi re - - con - -


sa - pi - en - ci - a bo - na fi-untom - ni - a; Fi - li - i cle-men-ci-a re-mitt-un - tur
- ce, car - mi - ne Te lau-damus Do - mi - ne. De
- for - - - - - - - - - te


vi - ci - a; Pa - ra - cli - ti gra - ci - a dan-tur vi - te pre - mi - a.
su - per-nis de-scen-dis - ti, quod non e - rat as-sump-sis - ti, nec quod e - rat a -
Ce - - le


Quic-quid Pa - ter o - pe-ra - tur, ad hoc Fi - li - us in - cli - na -tur, Spi -ri - tus Sanctus i - mi - ta -
- mi - - sis - ti. Sic tu nas - ci vo - lu - is - ti,
que mon cuer ad


- tur il - lud i - dem pa - ri - ter. Tres per -
cir - - cum - ci - di, bap - ti - za - ri, tri - bus
pris.

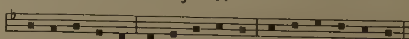

(!)
- so - ne sunt vo - ca - te nul - la pro di - ver - si - ta - te, nam in &c.
ma - gis a - do - ra - ri, et in tem - &c.
&c.
&c.

Deus creator omnium,
Sine fine principium,
Pater connectens filium
Et spiritum paraclitum.
Patris sapiencia
Bona fiunt omnia;
Filii clemencia
Remittuntur vicia;
Paracliti gracia
Dantur vite premia.
Quicquid pater operatur,
Ad hoc filius inclinatur,
Spiritus sanctus imitatur
Illud idem pariter.
Tres persone sunt vocate
Nulla pro diversitate,
Nam in sola deitate
Consistunt equaliter.
Absit omnis dubitas,
Assit omnis equalitas,
Quod personarum trinitas
Indivisa fit unitas.
O lux inextinguibilis,
Fides inseparabilis,
Pietas ineffabilis,
Amor desiderabilis,
Prebe lumen carentibus,
Auge fidem fidelibus,
Medelam fer peccantibus,
Infunde zelum cordibus.
Colere non sufficimus
Te digne, nec possimus,
Verum dimitte, quesumus,
Mala que commisimus.
Deus pater, deus fili,
Deus alme spiritus,
In die judicii
Sis nobis propicius.

Rex genitor ingenite,
Proles matris unice,
Votis, voce, carmine
Te laudamus, domine.
De supernis descendisti,
Quod non erat assumpsisti,
Nec quod erat amisisti.
Sic tu nasci voluisti,
Circumcidi, baptizari,
Tribus magis adorari,
Et in templo presentari.
Legem complevisti,
Fame, siti, frigore
Corpus afflixisti,
Carnem, mundum spernere
Tuos docuisti,
Probra, spicla[1], verbera,
Tinctus pertulisti,
Tandem necis vulnera,
Que non meruisti;
Ad infernum pervexisti
Motus misericordia,
Et captivos eduxisti
De penali curia.
Victor mortis surexisti
Propria potencia,
Et multis apparuisti,
Testante ecclesia:
Post hec celos ascendisti
Relinquens terestria,
Semper manens ut fuisti
Rex regum in gloria.

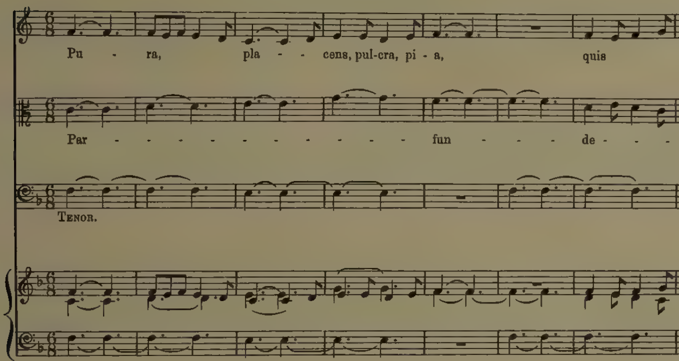
Doucement mi reconforte
Cele que mon cuer ad pris.

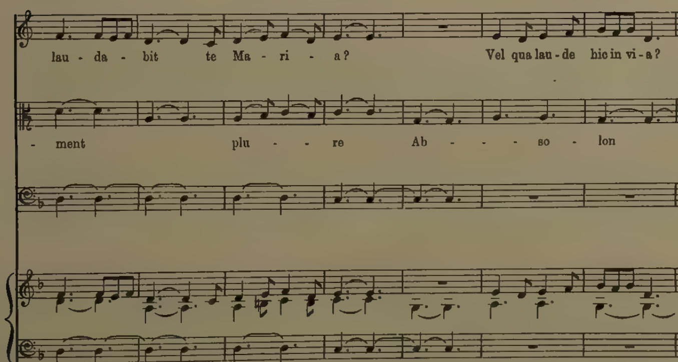
The second of the three movements, *Pura, placens, pulchra, pia*, consists of a Latin Hymn to the Virgin, and a lament over the death of Absalom in French, superposed over a fragment of plain-song, or some ancient chant. Relieved of arbitrary rests and elongations, the following would seem to be the original form of this old *Canto fermo*:—

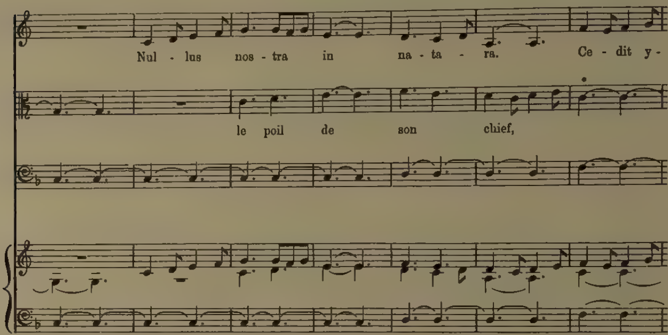


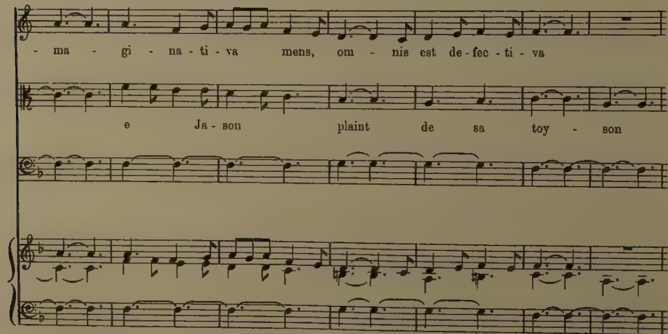
This occurs three times, but on the last occasion the notes are half of their previous length. The liberties taken with the *Canto fermo* in order to adjust it to the superstructure point to a vicious form of art, which kept its hold upon composers for at least a century after the date to which our manuscript is assigned. In this case also we give only one complete harmonization of the *Tenor*, as being quite sufficient to give the reader an idea of the whole movement, which drags its dull and weary length along for 134 bars of nine-four time.

[1] MS. "spicta."

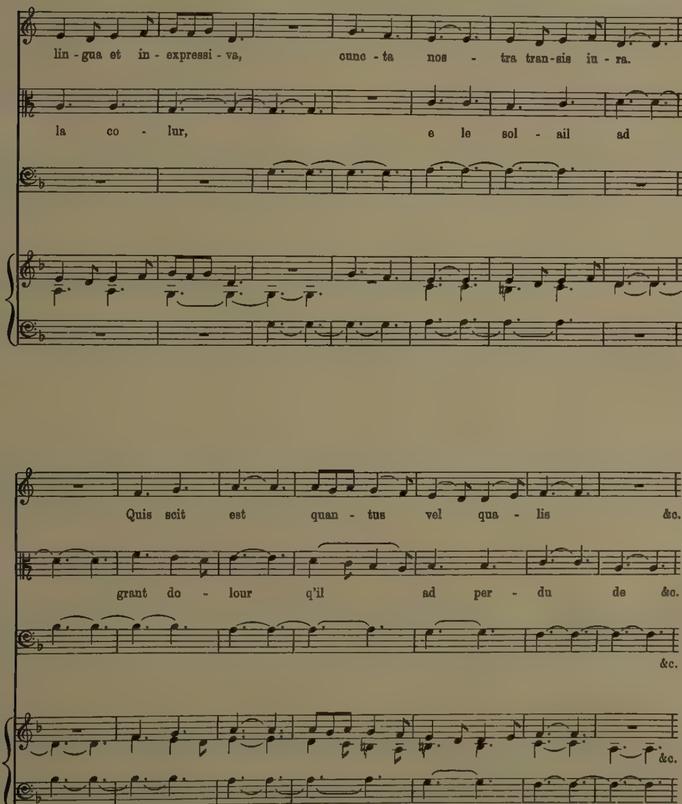

Pu - ra, pla - - cens, pul-cra, pi - a, quis
Par - - - - - - - - - - fun - - - de - - -
Tenor.


lau - da - bit te Ma - ri - a? Vel qua lau - de hic in vi - a?
- ment plu - - re Ab - - - so - lon





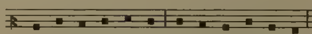
* Longa plica ascendens.


lin - gua et in - expressi - va, cunc - ta nos - tra tran-sis iu - ra.
la co - lur, e le sol - ail ad
Quis scit est quan - tus vel qua - lis &c.
grant do - lour q'il ad per - du de &c.
&c.
&c.

Pura, placens, pulcra, pia,
Quis laudabit te, Maria,
Vel qua laude hic in via ?
Nullus nostra in natura.
Cedit ymaginativa
Mens, omnis est defectiva
Lingua et inexpressiva,
Cuncta nostra transis iura[1].
Quis scit est quantus vel qualis
Decor tuus corporalis ?
Est, erit, nec erat talis
Infra speram passiorum[2].
Omnis decor tibi favit,
Euclides te mensuravit,
Et[3] Pimalion formavit,
Dulcis decens doctrix morum.
Natura dedit colorem,
Zephirus confert odorem,
Super omnes fecit florem
Te creator creature.
Sonus dulcis tibi datur,
Orpheus unde frustatur,
Excellentem quem miratur
Pluto raptam reddens iure.
Omnis decor muliebris
Videntem clam vexat crebris
Motibus pravis ut febris,
Excepta te sola pura.
Tu delectaris videntes
Constantes tenere[4] mentes
Aliud non inquirentes
Fruuntur tua figura.

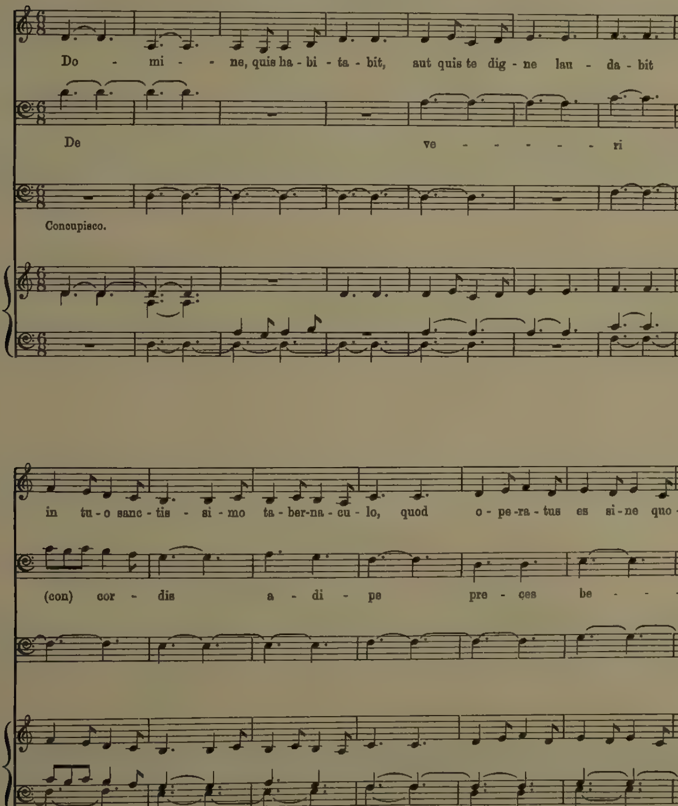
Parfundement plure Absolon
Le poil de son chief, e Jason
Plaint de sa toyson la colur,
E le solail ad grant dolour
Q'il ad perdu de sa clarté.
Hester regard humilité,
E la simpleté de regard,
E Helaine de l'autre part[5]
Tenve de honte sa fason,
E Katerine. Pert resonn,
E sens n'estut able maintens,
Quant cele surement (que)[6] je veie
Aperfaite. Fors sulement
Qu'ele ne daigne nulement
Me faire[7] (de)[8] long temps par desir
Son plus loal amé languir[9].

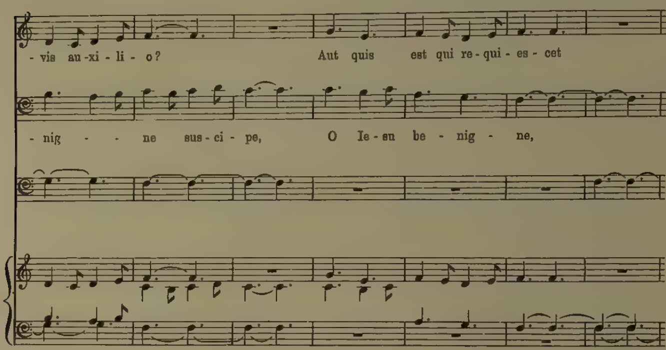
The third of the above-named movements is also founded on a plain-song, *Canto fermo*, or perhaps a chant-tune :—

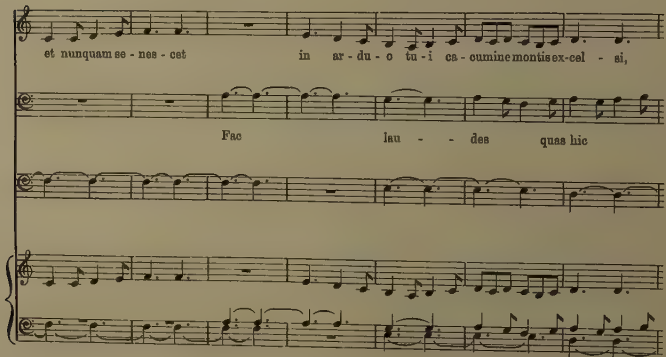


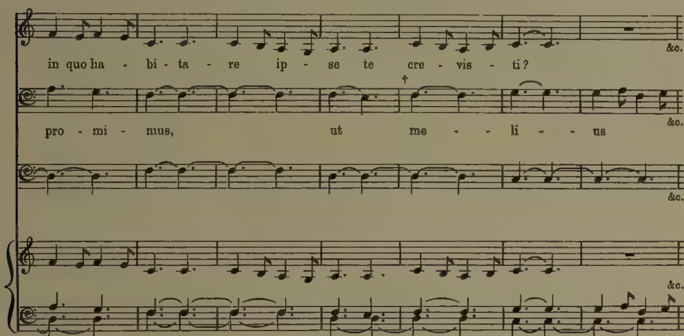
This is elongated by adding to the length of the notes and by the introduction of rests as in the previous example. As an example of an essay in polyphony it is weak and miserable. The only point of interest in these two specimens lies in the fact that, in both cases, on the third appearance of the *Canto fermo* it is given in half-length of notes. It would be perhaps assuming too much if we were to say that this treatment of a Tenor was a recognised form of art at this period, but the practice was probably considered highly meritorious.

[1] "Thou transcendest all the laws of our being." For "iura" the MS. has "nr̄a" (*i.e.*, "nostra" over again).
[2] Is this a mistake of hearing for "spatiorum"?
[3] MS., "apimalion," a conjoined *et* having been misread as *a*.
[4] MS., "tenera" or "te nera." The punctuation of this and the line before depends on whether "delectaris" is passive or deponent.
[5] MS., "parte."
[6] Omit "que," as opposed to rhythm and sense.
[7] MS., "face."
[8] Omit "de," as opposed to rhythm and sense.
[9] MS., "languur."


Do - mi - ne, quis ha - bi - ta - bit, aut quis te dig - ne lau - da - bit
De ve - - - - - ri
Concupisco.
in tu - o sanc - tis - si - mo ta - ber-na - cu - lo, quod o - pe -ra - tus es si - ne quo -
(con) cor - dis a - di - pe pre - ces be - - -


- vis au -xi - li - o? Aut quis est qui re - qui - es - cet
- nig - - ne sus - ci - pe, O Ie - su be - nig - ne,


et nunquam se - nes - cet in ar - du - o tu - i ca - cumine montis ex-cel - si,
Fac lau - - des quas hic



Domine, quis habitabit,
Aut quis te digne laudabit
In tuo sanctissimo tabernaculo,
Quod operatus es sine quovis auxilio?
Aut quis est qui requiescet,
Et nunquam senescet
In arduo tui cacumine montis excelsi,
In quo habitare ipse te crevisti?
Domine, hic habitabit,
Et digne laudabit,
Qui iuste ingreditur
Ullis sine maculis,
Minime qui leditur
Pravitatis iaculis:
Et qui semper operatur
Atque delectatur
Facere iusticiam
Modernis temporibus
Dignus est leticiam
Capere cum civibus.
Qui verum in corde fatur,
Et non adulatur
Habebit tabernaculum.
Qui malum non operatur
Montem hic lucratur
Sanctum et habitaculum.

Domine, glorie rex eterne,
Lucisque[1], superne
Nos mundes a piaculo,
Et da sic gracian operari,
Ut tecum letari
Possimus in tuo sancto tabernaculo.

De veri cordis adipe
Preces benigne suscipe,
O Iesu benigne,
Fac[2] laudes quas hic promimus[3]
Ut melius iam nominis
Tui[4] sint condigne.
In terra sumus fragiles
Et ad peccata labiles
Inimico duce.
Nisi iuves celeriter,
Ad tenebras nos acriter
Rapiet de luce.
Ergo ne differas
Tuum consilium
Rogamus, conferas
Nobis auxilium,
Et hostis auferas
Artes nequicie,
Ne nos ad tenebras
Ducat tristicie.

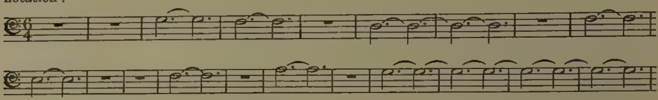
† Brevis plica ascendens.
[1] MS., "Lucis qui."
[2] MS., "Ut"—a slip of the eye to the beginning of the next line.
[3] MS., "prominus."
[4] MS., "Tibi."

"AGNUS DEI."

FACSIMILE XVI.

Date of MS., about 1380.

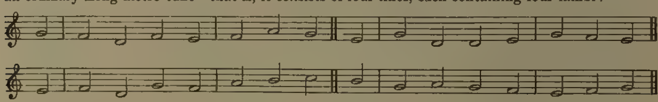
It is very unfortunate that the upper portion of this MS. is so imperfect. Only the lower and one upper part of the composition survive, and of these the former is lost for about twenty-one bars. When written out in full the Primus Tenor turns out to be a hymn-tune broken into fragments and curiously distorted in order to suit the added counterpoints. Here is a portion, turned into modern notation :—



But if we entirely disregard this artificial breaking-up of the tune, and the arbitrary use of longer or shorter notes for purposes of the polyphony, the melody consists of four lines, each line containing eight notes, thus :—



This is in the VIII. mode, the Hypomixolydian. The whole is repeated in notes and rests of half length, with varied harmonies. This melody, turned into modern notation and rhythm, makes an ordinary Long-metre tune—that is, it consists of four lines, each containing four iambi :—



A curious feature of ancient notation should be noticed in line 6 from the top, where two tied semibreves are indicated by a single semibreve with two tails turned downwards and outwards—thus : the same thing occurs again in the imperfect four-part hymn "Regne de Pité," about the middle of line 3 of Facsimile XVIII. But a double-bar half-way down the page shows the end of this imperfect composition and the commencement of a new work.

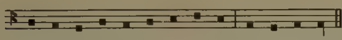
Some words, added late in the fifteenth or early in the sixteenth century :—

. . . . . . mundi miserere nobis.
Agnus Dei qui tollis peccata mundi.

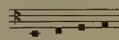
show that it was an Agnus Dei, but it must be remembered that these words were added some 100 years after our MS. was written, so it may merely intimate that the movement was at that later period *supposed* to have been intended as a setting of the Agnus Dei. It is impossible to say how the words were meant to be sung to the music. If the few instructions found in the MS. are correct, the singers of the fourteenth century must have been endowed with extraordinary lungs.

When we examine the Tenor of this *Agnus Dei* we again find that it is some ancient church-song, sung twice through, four notes being used as a link between the first and second time of singing :—

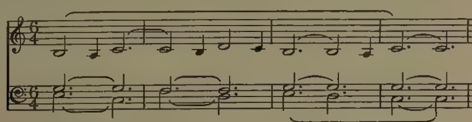


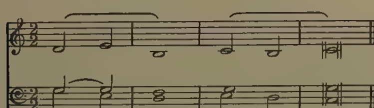


Four notes introducing repetition of the above :—

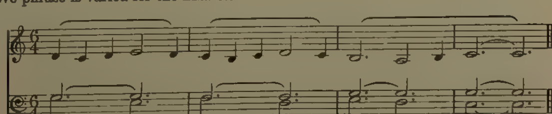


The constant recurrence of consecutive fifths, and the general crudity of the work, would tend to show that it may very probably be of much older date than the MS. (about 1380) which has perpetuated its existence, but here and there are little gleams of melody and harmony, which are very quaint and refreshing, *e.g.* :—



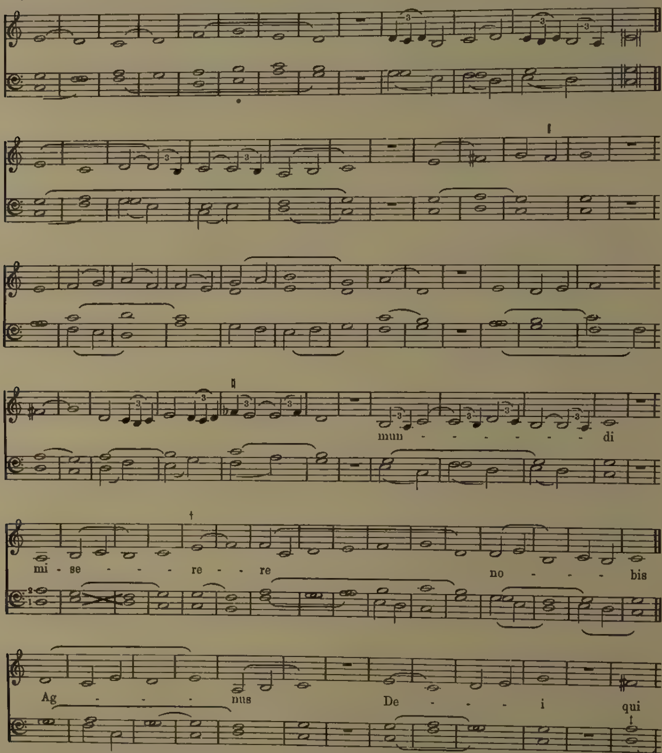


The above phrase is varied for the final close of the movement :—

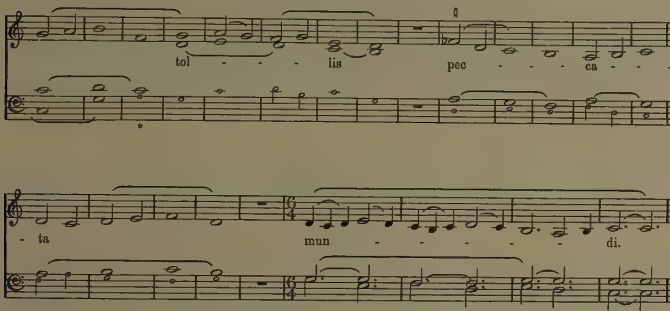


(One Semibreve = a Breve in MS.)

Date of MS., about 1380.



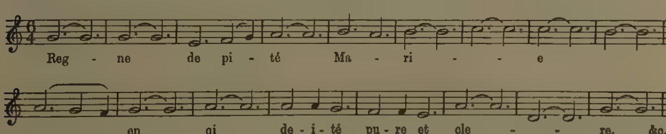
* Lowest note, C, in MS. † A rest here in upper part in MS. ‡ This note evidently an omission in MS.



"REGNE DE PITÉ."

FACSIMILES XVII. AND XVIII.

I have included the facsimile of this composition in the volume, again in the hope that a more perfect copy may some day be found elsewhere. Its imperfections are so great that it would be useless to transcribe it. This is the more unfortunate because it is in four parts, and the information which might have been gathered from such a lengthy composition as to the evolution of four-part writing would probably have been valuable. At the very commencement the *pars secunda* is wanting, but here is the opening phrase of the melody :—



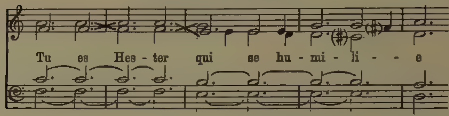
* Lowest part wanting to end.

A few bars of four-part writing can be traced. Here are two fragments :—

FRAGMENT IN FOUR PARTS.



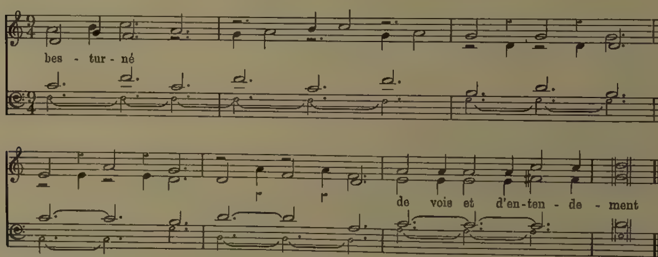
ANOTHER FRAGMENT.



From these specimens it may be judged that the polyphony was still of a very undeveloped type.

Two points of interest should be noticed. On Facsimile XVII., third line from bottom, fourth note from end of line, will be found a minute o intimating a change from *Tempus imperfectum* to *Tempus perfectum* ; the sign again occurs at the corresponding note of the only other part then employed, on Facsimile XVIII., second line from top, over the word *père*.

The last few bars, notwithstanding the loss of the lower part, afford a good example of what was known as "ochetus" between the two upper parts. One part has a rest while the other sings. Here it is :—



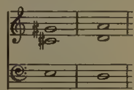
In old English the "ochetus" was called a "hocket."

"Ochetus" is thus defined by Walter of Odington : ". . . discantus species in quâ dum unus cantat alter tacet et e contrario."

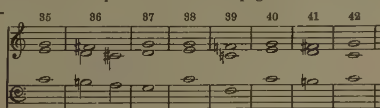
"O BENIGNE REDEMPTOR."

FACSIMILES XVII. AND XVIII.

Those who wish to study the early and experimental stages of the use of accidentals will find plenty to interest them in this movement, notwithstanding the loss of the *pars secunda* in its latter portion. The following progression, though horribly crude, must, I think, be accepted as the intention of the composer in bars 3, 4, and 22, 23 :—

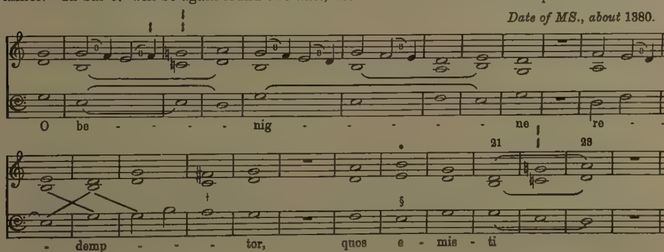


In accordance with the practice of the period the composer uses only two accidentals, a ♭ and a ♮. These signs, when applied to the note B, have the same effect as the modern flat and natural; but when they are applied to any other note of the scale, the ♭ has the effect of the modern *natural*, and the ♮ of the modern *sharp*. In other words, the composer, when he wants to contradict a sharp (which he forms like a natural), uses a flat. The reader is requested to examine the bars numbered 35 to 42 of the transcription on the next page: in modern notation they would be written as follows :—

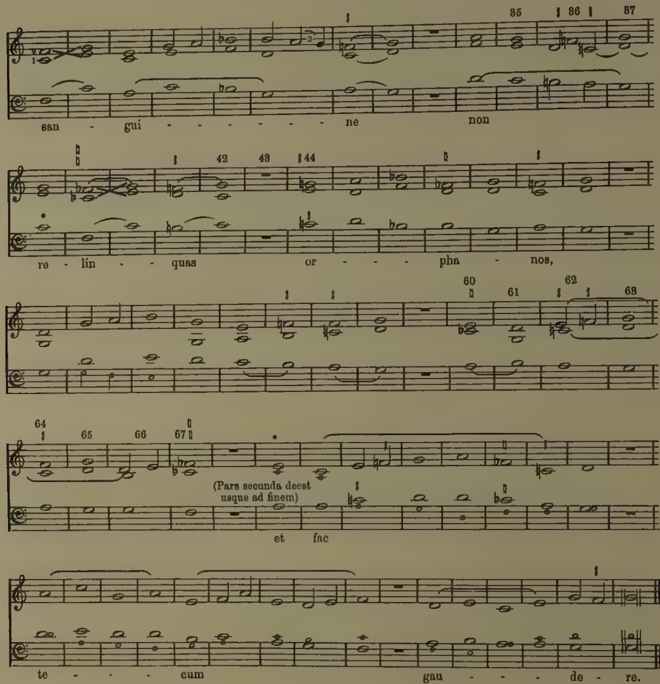


It is also worthy of remark that in the bass part of the above extract (bar 36) the natural is introduced to prevent flattening by the rules of *musica ficta*. The composer must have been a bold adventurer in the realm of chromatics. I suppose bar 44 must be read as a chord of C sharp minor. In bar 67 will be again found two flats, used to contradict the two sharps used in bar 62.

Date of MS., about 1380.



* Brevis plica descendens. † E in MS. § Brevis plica ascendens.



"ALLELUYA. HIC EST VERE MARTIR."

FACSIMILE XIX.

This facsimile has not been thought worthy of publication here. On being transcribed it was found to be very imperfect, and those parts which were perfect possessed no special interest.

* Brevis plica descendens.

"I HAVE SET MY HERT SO HYE."

FACSIMILE XX.

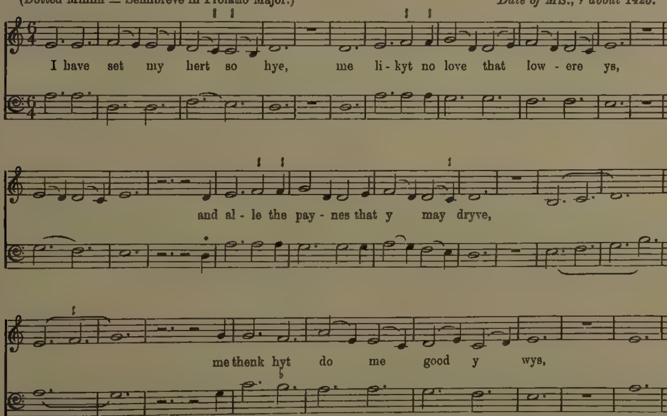
This quaint old melody at first sight seems to be in the second or Hypodorian mode. But a close examination shows that it was probably subjected, when sung, to the laws of *musica ficta*. The cadences in bars 3-4, and at the antepenultimate bar of the close, are of a form which demanded always the introduction of a leading note. If we have in our transcription properly placed the words under the music, there are some phrases to which no words can be attached. Is it possible that the passages without words were intended for instruments alone? I think so; and if this be the case, the song presents us with a very early example of "symphonies." They are common enough in the secular works of Dufay—that is to say, about the same date, or a little later than the MS. here transcribed.

The song receives much additional freshness from transposition into a higher key, see Appendix.

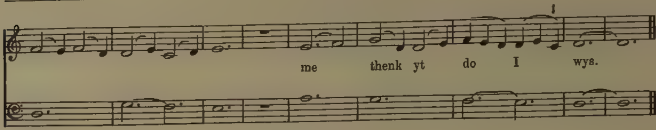
This is the earliest example we possess in the Bodleian of the use of the *open-headed* note, prior to A.D. 1400 the *black-headed* note may be said to have been in universal use.

It should be noted that the breve rest in bars 14 and 24 is made *imperfect* by the minim following, and, therefore, the rest loses one sixth of its value.

(Dotted Minim = Semibreve in Prolatio Major.) *Date of MS., ? about* 1425.



* E in MS.



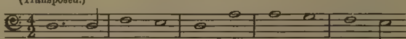
I have set my hert so hye,
Me likyt no love that lowere ys,
And alle the paynes that y may dryve,
Me thenk hyt do me good y wys;
For on that lorde that loved us alle
So hertely have I set my thowȝt,
Yt ys my joie on hym to calle,
For love me hath in balus browȝt:
Me thenk yt do I wys.

"LEZ EUX OVERT."

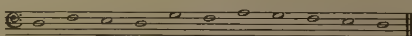
FACSIMILE XX.

This has the appearance of a song built over a portion of an old Church melody. The opening progression of the bass part is in some form or other very common; compare motet in "Glareanus" (Antonius à Vinea):—

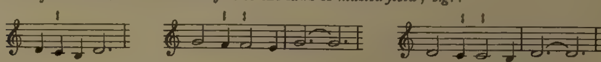
(Transposed.)



and with two notes added it is the *canto fermo* on which Fux built all his Counterpoint:—



Although the melody lies in the compass of the Hypodorian mode, the form of the cadences proves beyond doubt that it was subject to the laws of *musica ficta*; *e.g.* :—



These would not have been sung as if the notes were all *naturals*, which of course would be necessary if the melody were intended to be Hypodorian.

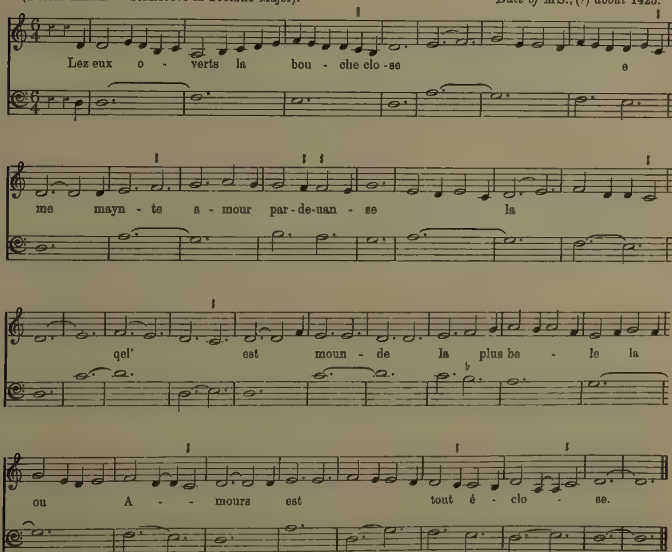
This is the first example we have as yet met in these MSS. of the use of black-headed notes in a MS. otherwise written in open-headed notes. They occur in bars 28 and 33, where they indicate *proportio sesquialtera*, that is the proportion 3 : 2.

This is also an early specimen of the use of open-headed notes.

The regularity of its structure is remarkable; it commences with four phrases, each of four bars in length, then follow three extended sections of six bars each. A modernised version is appended which it is hoped will help the reader to realise the original sweetness and quaintness of the melody. As in the song "I have set my hert so hye," it appeals to us more strongly when transposed into a higher key. (See Appendix).

The MS. has "enx," "ou*er*t," "p*ar* deuāſe," "le qel," and at end "Clos." "Amour" (as often in old French) should be feminine throughout. The rhythm suggests that the final word should be "éclose."

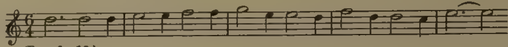
(Dotted Minim = Semibreve in Prolatio Major). *Date of MS.*, (?) *about* 1425.



"IE HAVE SO LONGE KEPE SCHEPE."

FACSIMILE XXI.

This tune is as noticeable for the irregularity of its phrasing as the previous examples have been for their symmetry. It gives one the impression of being a dance-tune to which words have been adapted, and very awkwardly adapted. If this surmise is correct it would account for what appear to be directions for a Repeat with a final close in the key of C, and also would account for the constant repetition of the same note in a manner which could not possibly be required if it were only to be sung. For example :—



(Bars 6—10.)

A reference to the transcription will show that there are only seven syllables for all these notes. If played on an instrument of the viol family, or even on an oboe, these repeated notes "mark time" wonderfully. The slurs indicate ligatures in the original.

This is another early specimen of the use of open-headed notes.

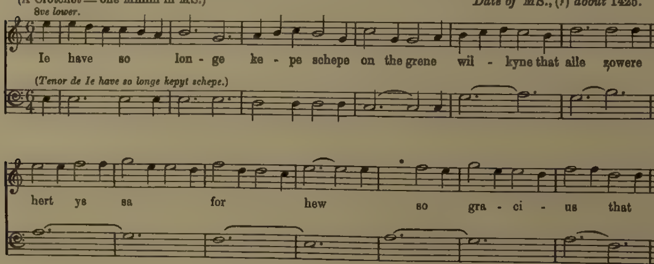
Keeping in view the tendency towards a modulation leading to a chord of E major (as dominant of A minor), I am of opinion that the notes F, in bars 7 and 18, should not be sharpened. The form of the melody of bar 11 certainly supports this view.

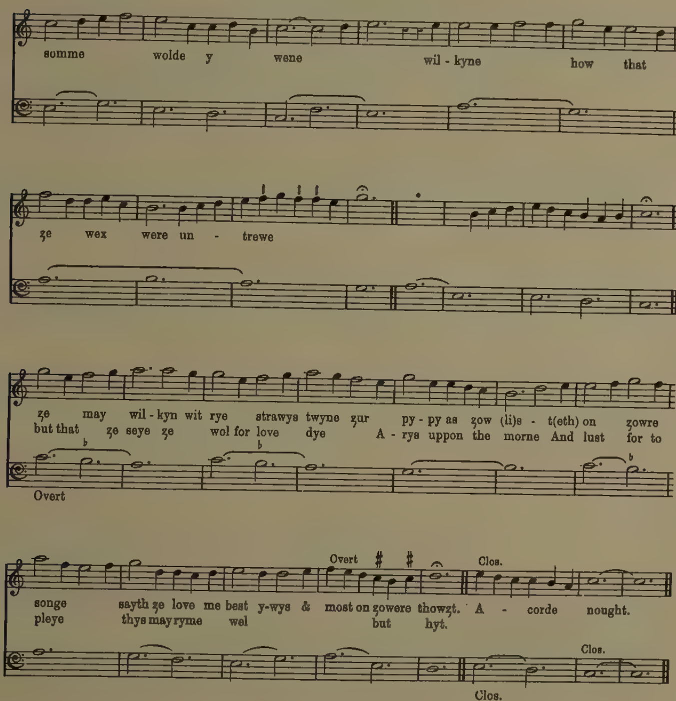
In the Appendix a transposed copy will give a most favourable impression of this old dance.

Even after the use of a chemical reviver the reading of some of the words has been very puzzling, and valuable aid has been given by Mr. George Parker of the Bodleian staff.

The second word reads "hane," and "han" is a known form of the plural: but "haue" is probably meant, as "loue" lower down reads "lone."

(A Crotchet = one Minim in MS.) *Date of MS., (?) about* 1425.





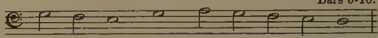
* One or more notes missing here.

"MON CUR EN AVEROYE."

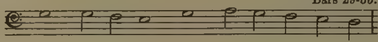
FACSIMILE XXII.

The appalling cacophony of this three-part piece is, I think, sufficient proof that it is another example of the silly pleasure people took in driving three different songs together, utterly regardless of harmonic consequences. The lowest part is either a more sober ditty than the two upper parts or is a portion of church song. One phrase recurs :—

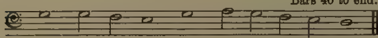
Bars 5-10.



Bars 29-35.



Bars 40 to end.



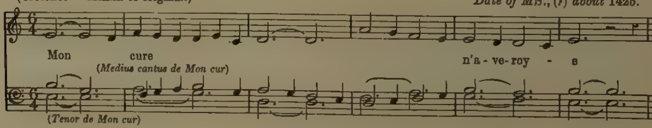
These are, however, harmonized differently on each occasion : I give them because it may help to secure the identification of the lower part, should it be plain-song.

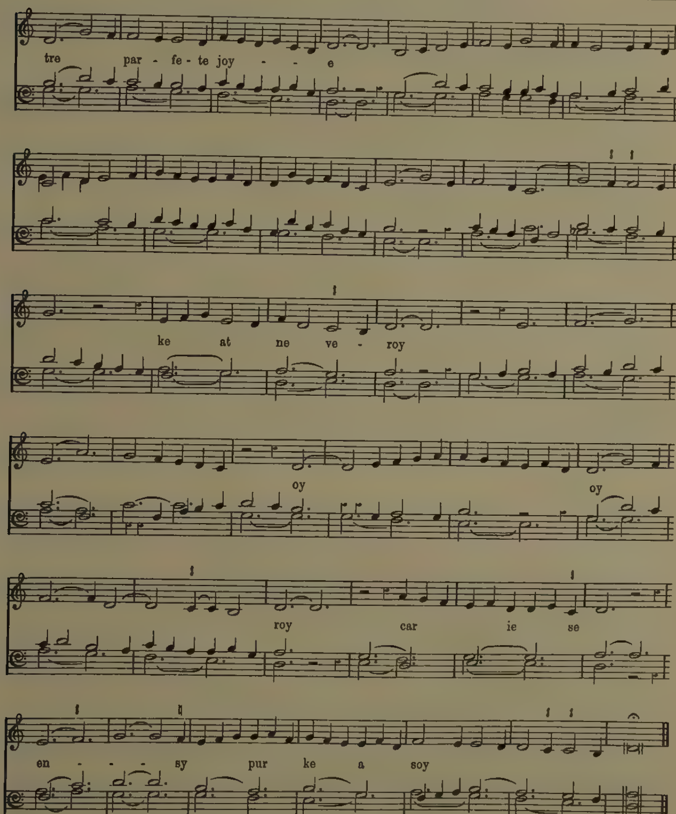
That this composition is of an earlier date than others in the same MS. is proved by the fact that it is written with the earlier black-headed notes. In bars 32 and 33 (line 3 of MS.) the *proportio sesquialtera* is indicated by open-headed notes, this being the exact converse of later notation. See remarks on this subject under "Lez eux overt."

The slurs in the transcription represent ligatures in the original.

Several passages in the two upper parts would no doubt have been *slurred* by the scribe had he known how to represent slurred minims. The ligature was the only means of securing a smooth, and, as its name implies, a *legato* group, and as no note shorter than a semibreve could be included in a ligature (that is, was considered *ligabilis*), consecutive minims could only be written separately.

(Crotchet = Minim of original.) *Date of MS., (?) about* 1425.




tre par - fe - te joy - - e
ke at ne ve - roy
oy
oy
roy car ie se
en - - - sy pur ke a soy

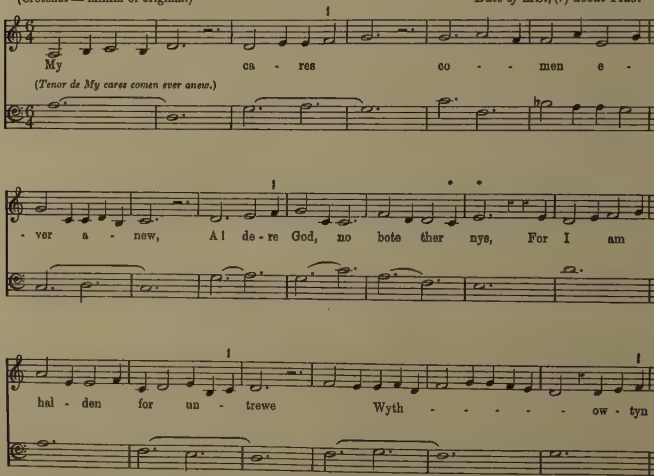
"MY CARES COMEN EVER ANEW."

FACSIMILE XXIII.

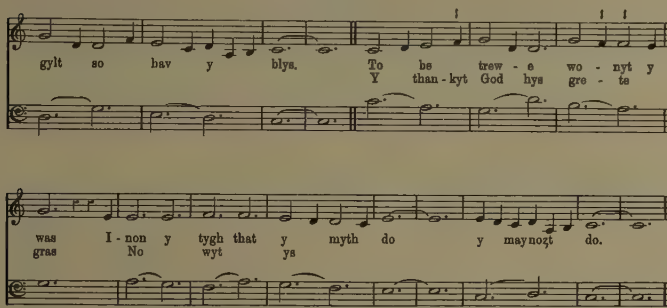
This melody, as will be seen in the transposed copy in the Appendix, falls naturally into regular phrases, and is really pleasing, quite apart from its interest as a song at least five centuries old. It is one proof, amongst the many which these ancient manuscripts present to us, of the great superiority of the then existing two-part harmony to that in three parts. It also contains a series of genuine modulations into those related keys into which we to this day are accustomed to modulate. The slurs in the lower part indicate the ligatures in the original.

The lower portion of this *folio* contains the fragmentary upper part of a song, "With ryth al my herte," which it would be useless to transcribe.

(Crotchet = Minim of original.) *Date of MS.*, (?) *about* 1425.



* In MS. these two notes are B and D, probably an error.



My cares comen ever anew,
A ! dere God, no bote ther nys,
For y am halden for untrewe
Wythowtyn gylt so hav y blys.

To be trewe wonyt y was
Inon y tygh that y myth do
Y thankyt God hys grete gras
No wyt ys y may (n)oȝt do.

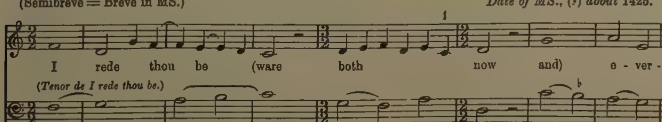
With ryth al my herte now y yow grete
(? With) hondert syes my dere,
Swete God ȝyf us grace sone to mete
And sone to spekyn yfere :
Annys, Annys, Annys, Annys, Annes,
Annes, be now stedfaste on alle wys :
And dynke on me, my swete Annys,
My fayre Annys, my sothe Annys,
I love yowre . . .

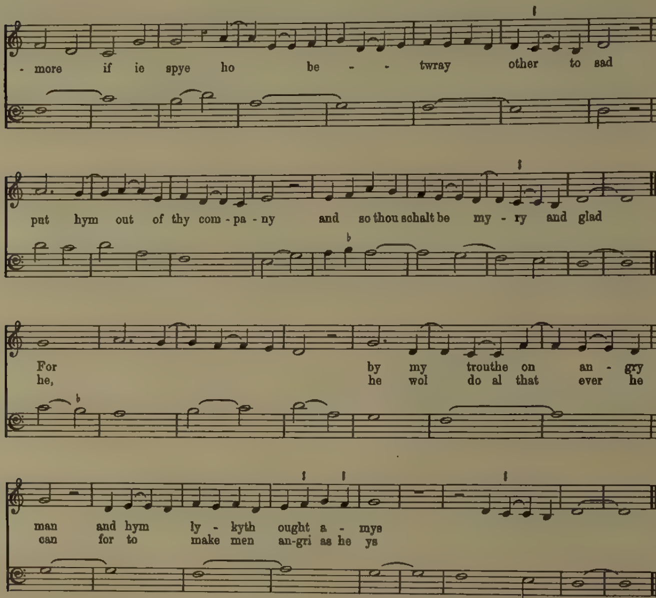
"I REDE THOU BE."

FACSIMILE XXIV.

The special feature of this song is the bold use of syncopation, which gives some passages quite a modern character. This becomes the more noticeable in the transposed copy in the Appendix.

(Semibreve = Breve in MS.) *Date of MS.*, (?) *about* 1425.





"FELIX NAMQUE."

FACSIMILE XXV.

This is an example of descant over plain-song. It is only of interest as showing the baldness of the results of the art of descant; from a purely musical point of view the composition is of no value.

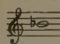
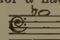
It is only a fragment, and it has not been thought necessary to publish the transcription. The full text of the offertory *Felix namque* can be found in any Gradual, but the plain-song we here have differs both from that given to these words in the Sarum Gradual and from that in the Gradual recently published at Solesmes.

"LOVE WOLLE I WITHOUTE ENY VARIAUNCE."

FACSIMILE XXVI.

On examining the original it will be seen that this composition is written in a somewhat unusual manner for this early period. The upper part is given in *Tempus Perfectum, Prolatio minor;* but the Tenor part is in *Tempus Imperfectum, Prolatio major,* as indicated by the sign C placed at its commencement. In order therefore to make the two parts properly coincident, the tenor has to be given in *Augmentatio*—that is, every note has to be made twice its apparent value.

The melody, but for the introduction of accidentals here and there, would fall naturally into the second or Hypo-Dorian mode.

The original shows very clearly two forms of the sign for a flat 𝄫 and ♭. These two signs originally represented two distinct notes—viz.,  and 

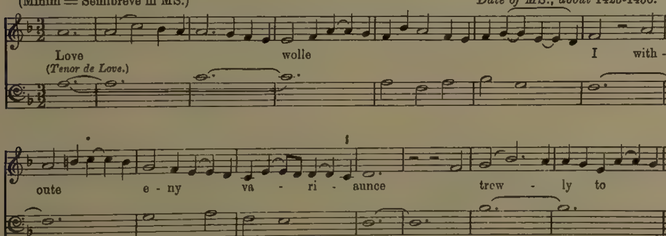
In the Guidonian gamut the seven notes immediately above *Gamma Ut* were indicated by the capital letters A to G, the next seven notes by small letters, and the remaining five (*i.e.*, the notes from *a′* to *e′′*) by *double* letters. Thus it will be seen that the modern flat (♭) has its origin in the small letter *b* appropriated to the b molle immediately below middle C, while the sign 𝄫 is the *double* b appropriated to the b molle above middle C.

At a very early date, however, the observance of this distinction was neglected, as may be seen by reference to Facsimile XXXIV., and in the sixteenth century the sign 𝄫 is often found in the signature of the bass clef 

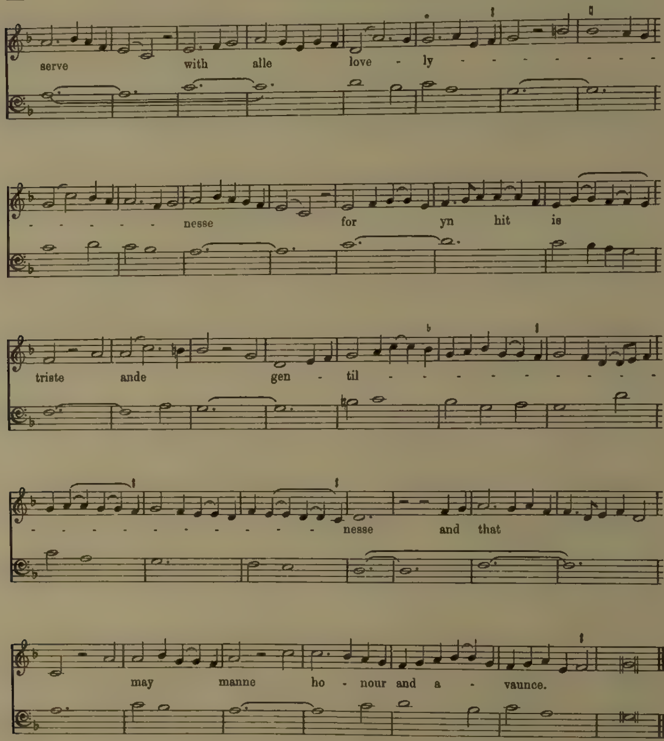
I am disposed to consider this song older than the period at which this copy was made. It may be an open question whether scribes at such a time deliberately copied old tunes as would a modern antiquarian. But the composition generally seems little, if at all, better than several of our examples a century earlier.

The slurs in the transcription correspond to ligatures in the original.

(Minim = Semibreve in MS.) *Date of MS., about* 1425-1450.



* Minim in MS.


serve with alle love - ly - - - - - - - -
- - - - - - nesse for yn hit is
triste ande gen - til - - - - - - - - - - -
- - - - - - - - - - - nesse and that
may manne ho - nour and a - vaunce.

* No dot in MS.

"ECCE QUOD NATURA."

FACSIMILE XXVII.

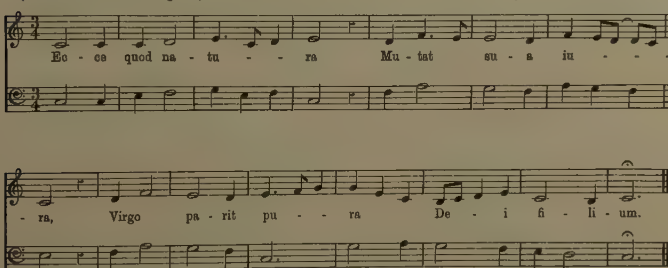
This Carol is full of interest; first of all, on account of the absolutely definite modern scale in which it is moulded; next, on account of the valuable information it renders as to the first appearance of a liking for consecutive thirds and sixths in preference to fourths and fifths. Alas, that one cannot tell how it was received at its first production, 500 years ago. Probably conservative musicians railed at its weak and sensuous progressions; and contrapuntists, with right on their side, jeered at the imbecility, not to say offensiveness, of so much "similar motion." The example is remarkable; and, when sung or played, suggests the sort of impromptu bars with which ardent congregational singers favour their fellow-worshippers when a new hymn is being sung in our churches.

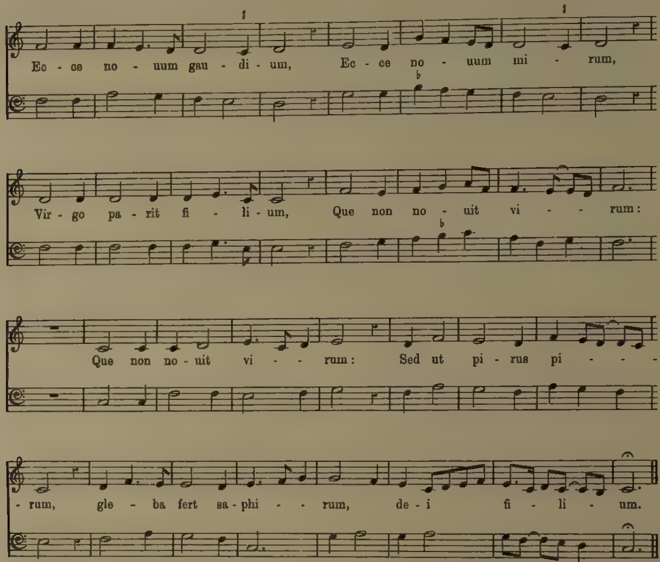
In the original MS. notice should be taken of some small figures 2 placed under notes to indicate *alteratio;* see the Bass note A in bar 5 and the Treble F in bar 9. This was done no doubt in order to warn singers against overlooking its application, since no further warning is subsequently given when *alteratio* comes into force; see, for example, in Treble part of bar 37 and in bars 9, 18, 22, and 37 of Bass part.

The dot after the note C in the Bass part in the fourth bar from the end is an example of the use of the *punctus perfectionis.* It signifies that the note is to be held for three whole beats instead of the two beats to which it would have been reduced by the following note G.

It is regrettable that so sweet a melody should have been subjected to such an evident experiment on the effect of consecutive sixths and thirds, because the modulations are so clearly directed and well defined as to give the whole quite a modern effect. See the harmonized and transposed version in the Appendix.

(Crotchet = Minim of original.) *Date of MS., about* 1425-1450.





Ecce quod natura
Mutat sua iura,
Virgo parit pura
dei filium.

Ecce nouum gaudium,
Ecce nouum mirum,
Virgo parit filium,
Que non nouit virum:
Sed ut pirus pirum,
Gleba fert saphirum,
Dei filium.

Mundum deus flebilem
Videns in ruina,
Rosam dilectabilem
Produxit de spina.

Produxit de spina,
Que celi regina,
Nostra medicina
Et salus hominum.

Nequivit diuinitas
Plus humiliari,
Nec nostra fragilitas
Magis exaltari.
Magis exaltari,
Quam celo locari,
Deo coequari,
Per coniugium.

ENIXA EST PUERPERA.

(WORDS ONLY, FACSIMILE XXVIII.)

A lady that was so feyre and briȝt,
velut maris stella,
Browȝt forth iesu fulle of miȝt,
parens et puella.
Lady flor of alle thinge,
rosa sine spina,
That barist iesu hevyn kinge,
gracia divina,
Alle this worlde was forlore,
eva peccatrice,
Til that iesu was y bore
de te genitrice :
Of al wymmen thu art beste,
felix fecundata,
To al wery thu art reste,
mater honorata.
Wel I wote he is thi sone,
ventre quem portasti :
There wol grant the thi bone,
infans quem lactasti.
Hou swete he is, hou meke he is
nullus memoravit :
In hevyn he is and hevyn blis
nobis preparavit.
Of alle wymmen thu berist the price,
mater graciosa,
Graunte us alle paradyce,
virgo gloriosa.

GLORIA TIBI, DOMINE,

(CHORUS.) QUI NATUS ES DE VIRGINE.

A litil childe ther is ibore
Y spronge owt of Jesse's more
To save alle us that were forlore
} Gloria tibi domine.

Iesus that is so fulle of miȝt
Ybore he was abowte mydnyȝt
The angel songe with alle here myȝt
} Gloria tibi domine.

Iesus is that childis name
Maide and modir is his dame
And so owre sorow is turnyd to game*
} Gloria tibi domine.

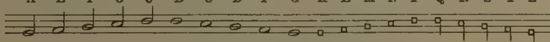
Thre kynges ther came with here presence
Of mirre and golde and frankencense
As clerkes singe in here sequence
} Gloria tibi domine.

Now sitte we downe upon owre knee
Ande pray that childe that is so fre
Ande with gode herte now sing we
} Gloria tibi domine.

FACSIMILE XXIX. *MS. dated* 1436.

This is an example of a musical cypher, such as is described in the fifth book of J. B. Porta's "De occultis litterarum notis" (Strasburg, 1606, 8vo). The upper line gives the key thus :—

A E I O U B C D F G K L M N P Q R S T Z



A. scAndit. b. cadit ; .ScAn(dit) K. cAdit et .q.
A. my(nima), B. semy(brevis), k. bref, longA fit Q.

The accidental ♮ is written for H, which it closely resembles in form, and by way of further mystification the letter R is represented throughout by the sign for Q. The cryptogram then reads—

"Liber fratris Nicholai Phillip de custodia Cantebrigie et Conuentus Lennie."—*Scriptum Lichefeld*, 1436.

The words that follow have no relation to the cryptogram ; some remarks upon them will be found in Mr. Nicholson's preface to Vol. I.

Ordo· pro diffinitionibus· provincialis· capituli·
Cas Wy Bristolli Oxon Lon Can Eboraci
Ordo cursorum Londoniarum
Oxon Wy. london Can· Bris. lon. Ebor'. Novi London.
Circulus custodiarum pro capitulo provinciali
Bristoll Cante Wygor : Oxonia London et Ebor.

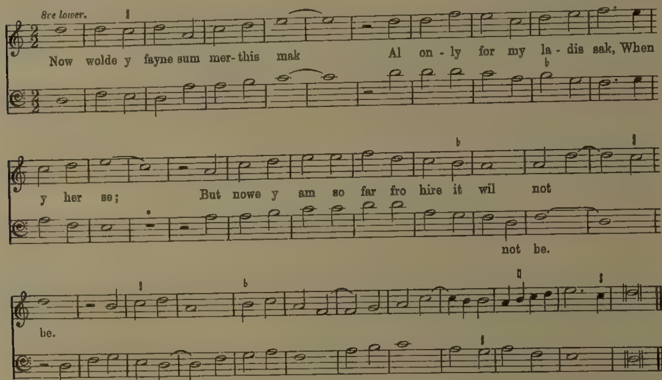
* The MS. has *gme*, which is properly *grame*.

"NOW WOLDE Y FAYNE SUM MERTHIS MAK."

FACSIMILE XXX.

This song was evidently accompanied by unison instruments, and the reader will notice the ingenious manner in which the final symphony overlaps the vocal cadence. As a specimen of two-part writing it is excellent, even from a modern point of view, and there is a most successful attempt at throwing interest into the final symphony by a close imitation between the two parts, the lower being the *dux* and the upper the *comes*. In the Appendix will be found an edition with two inner parts added.

Date of MS., about 1445.



Now wolde y fayne sum merthis mak
Al only for my ladis sak,
When y her se:
But nowe y am so far fro hire it wil not be.

Thow y be for out of her cithe,
I am her man bothe day and nygthe,
A so wol be:
Therfore wolde as y loue here she louyd me.

Whan she is mery than am y gladde,
Whan she is sory than am y shadde,
And cause is whye:
For he leuyth not that louyd so wel as y.

She seith that she hathe seyn hither it write
That seldyn seyn is sone for geit:
Yt is not so:
For yn goode feith saue only here y loue and no moo.

Where fore y pray bothe nygthe and day
That she may cast alle care a way
And leue in rest,
And euer more where euer she be to loue me best.

And y to here to be so trewe,
And neuer to chaunge for no newe
Un to my ende,
And that y may in here seruice euer to amende.

* Rests omitted in MS.

"O KENDLY CREATURE OF BEUTE PERLES."

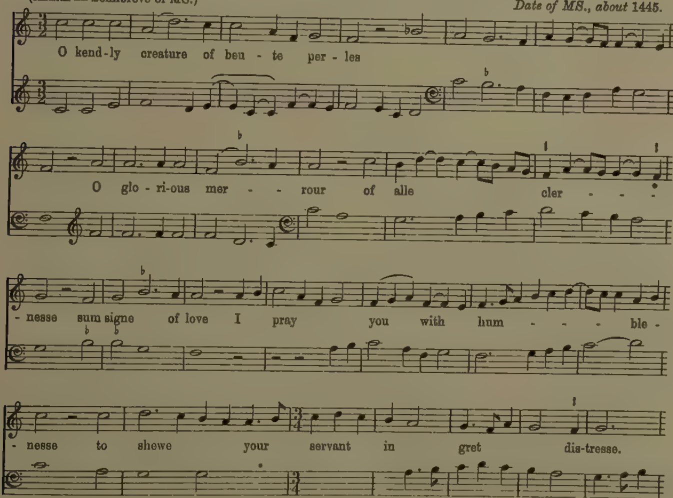
FACSIMILE XXXI.

I am inclined to place this composition at a rather earlier date than the MS. itself, for although ambitious in design, both as regards modulation and imitation, the efforts are often extremely crude. Take, for instance, the entry of the lower part in bar 16; not only does the answer to the point of imitation come in on a discord, but the continuation of the answer makes very unnecessary consecutive octaves in bar 17. Notice also the harshness of the fourth bar from the end.

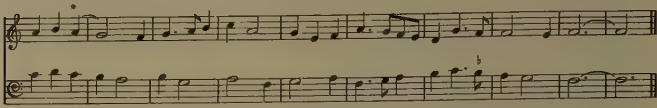
It must not be forgotten that at the probable date of this MS., Dunstable and Dufay had already produced works which led the way into the realm of modern thought and expression, and if the composer of this song had been well up to date he would have avoided many palpable faults. I think therefore it may be considered as twenty-five years earlier, say about 1420.

We again find a final symphony, and this time of rather an elaborate kind.

(Minim = Semibreve of MS.) *Date of MS., about* 1445.



* Hiatus in lower part in MS.

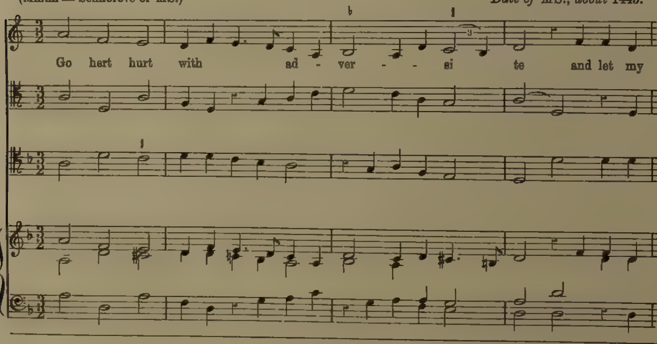


"GO HERT HURT WITH ADVERSITE."

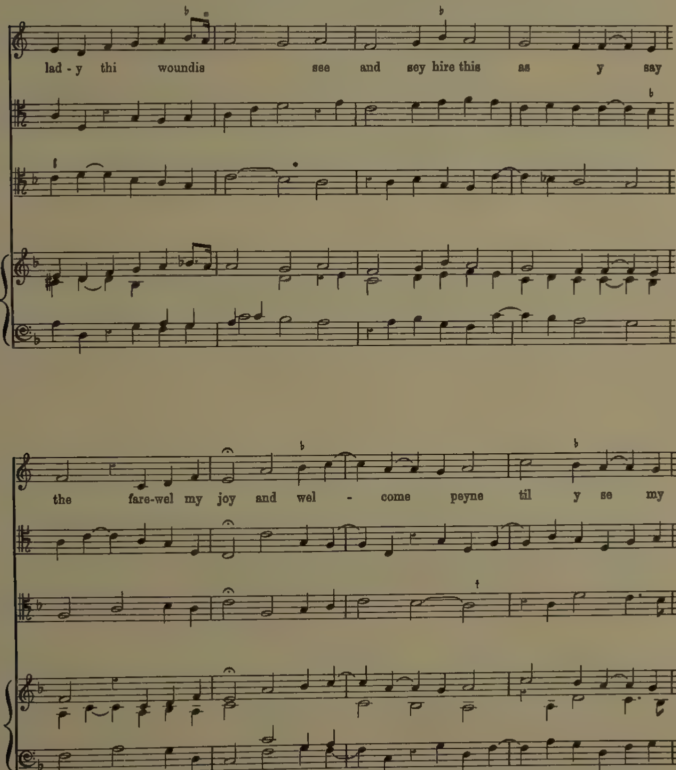
FACSIMILE XXXII.

This is a composition of remarkable beauty, worthy of the pen of a Dunstable or any other great genius moving in advance of his time. It is nothing more or less than a madrigal, and must therefore be considered a very early specimen of this type of composition. It contains no consecutives, false relations, or other progression distasteful to modern ears, and the manner in which the parts are interwoven one with another is worthy of high praise. The transcription in the Appendix contains no variation from, or addition to, the original, and therefore, when sung, the hearer will be taken back more than five centuries. From any point of view this madrigal is admirable, but viewed with regard to its age, it is a marvellous specimen of pure polyphony. The composer was, I suppose, an Englishman.

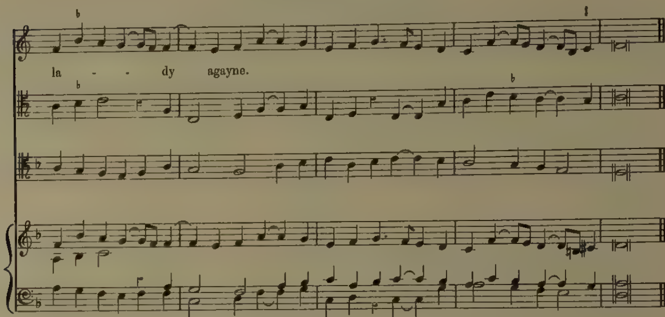
(Minim = Semibreve of MS.) *Date of MS., about* 1445.



* Minim in MS.



* Dotted crotchet according to MS. † Between the asterisks there is no flat in the signature of the tenor part.

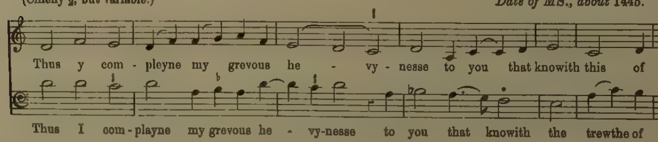


"THUS Y COMPLEYNE MY GREVOUS HEVYNESSE."

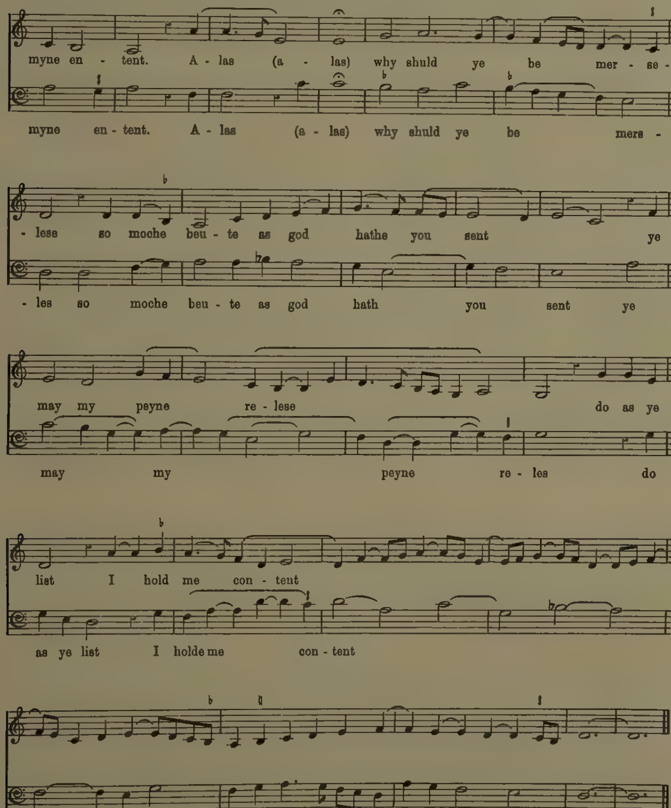
FACSIMILE XXXIII.

The following vocal duet does not call for any special comment, it is rather more complicated and more irregular than some previous specimens, but, on the other hand, it exhibits a very definite effort to paint in sounds the feeling of the words; notice the setting of the word "Alas," and the distinct touch of contempt in the treatment of the words "do as ye list," followed by equally evident sarcasm in "I hold me content." The long extension of the final syllable of this word was meant no doubt to be sung, and certainly so, where no instrumental accompaniment was available. But when accompanied I presume the two voices could stop at their final cadence on D and allow the serio-comic roulade to be finished by the players. I have not rewritten this in the Appendix, as it can be sung by an Alto and Bass just as it stands if those accidentals are incorporated which are placed above the lines because not in the original, though unquestionably intended to be used.

(Chiefly $\frac{3}{2}$, but variable.) *Date of MS., about* 1445.



* According to the MS. this should be a crotchet.

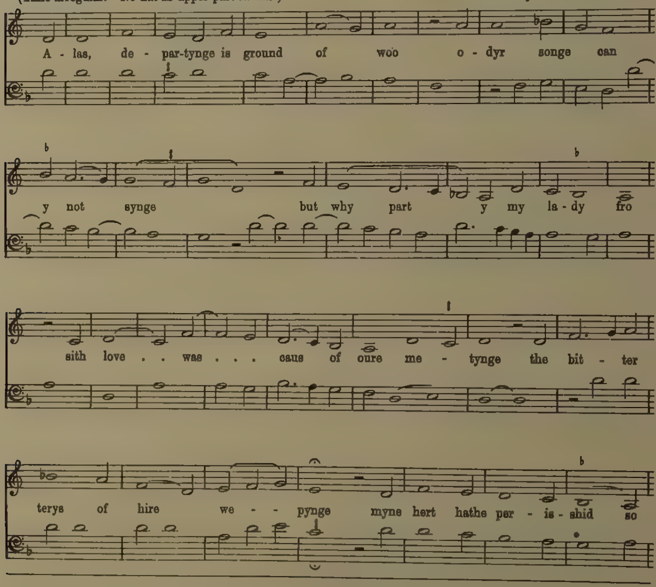

myne en - tent. A - las (a - las) why shuld ye be mer - se -
myne en - tent. A - las (a - las) why shuld ye be mers -
- lese so moche beu - te as god hathe you sent ye
- les so moche beu - te as god hath you sent ye
may my peyne re - lese do as ye
may my peyne re - les do
list I hold me con - tent
as ye list I holde me con - tent

"ALAS, DEPARTYNGE IS GROUND OF WOO."

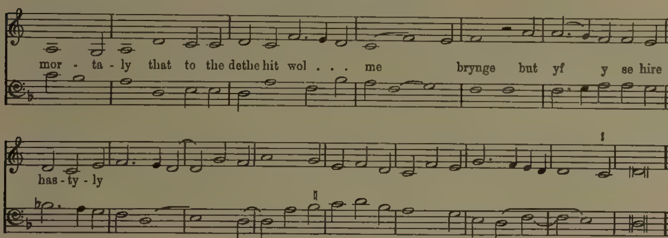
FACSIMILE XXXIV.

We have here again a good example of the true musical sentiment which existed and could show itself in these early days, when composers were not hampered by conventionalities and aimed at expression rather than ingenuity. The definite form of the modulations proves that the usual accidentals were introduced in performance.

(Time Irregular. No flat in upper part in MS.) *Date of MS., about* 1445.



* No flat in signature of tenor part from this point to the end, no doubt an error.

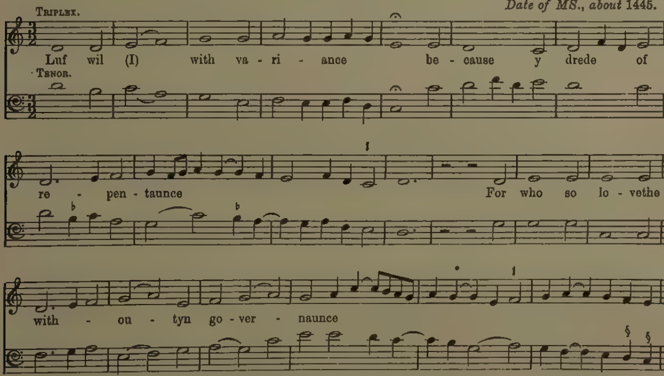


"LUF WIL I WITH VARIANCE."

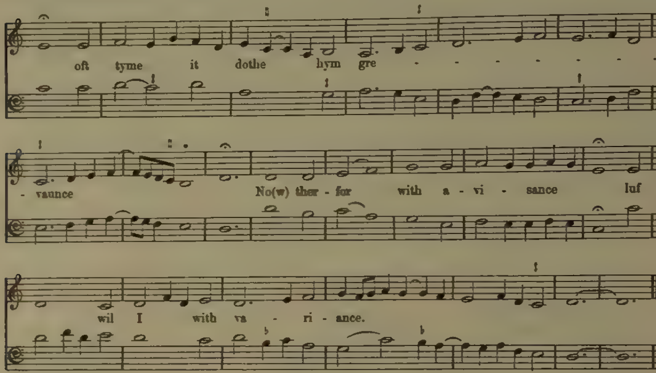
FACSIMILE XXXV.

This is an excellent specimen of two-part writing, there being free use of contrary motion and imitation. It consists of three portions, twelve bars at the beginning, a central portion, and a final division closing with a repetition of the first twelve bars. But the central portion lacks variety of treatment and of key. The difficulties which this song presents in the application of the laws of *musica ficta* will be recognised by the expert in such matters.

Date of MS., about 1445.



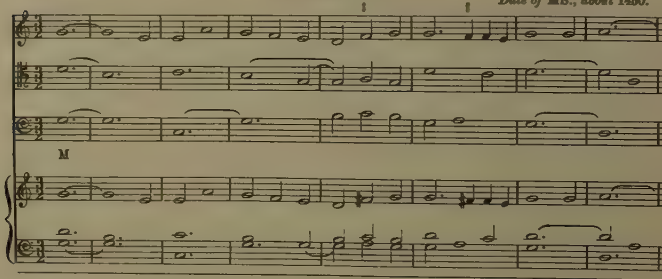
* Dotted minim in MS. § Minims in MS.



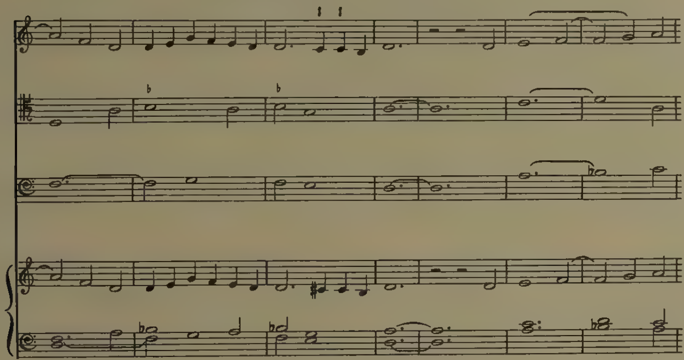
We now begin to enter upon the valuable contents of the Selden MS., the date of which is believed to be about 1450 (see Introduction). The specimens are very varied in character; it is quite possible also that some are earlier than the manuscript itself. That next following shows evidence of having emanated from the pen of one of the best masters of this early period: there is always an interesting rhythmical movement and considerable ingenuity is shown in the crossing of the parts.

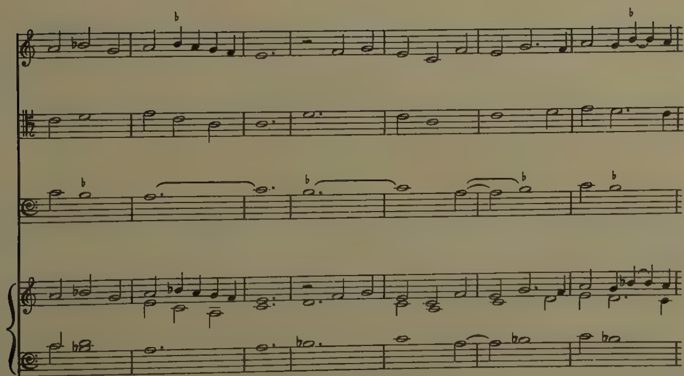
FACSIMILE XXXVII.

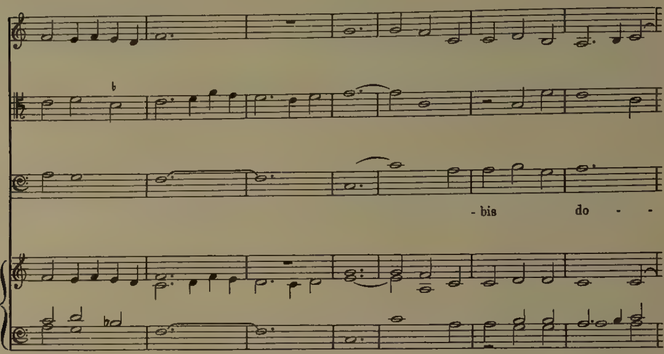
Date of MS., about 1450.

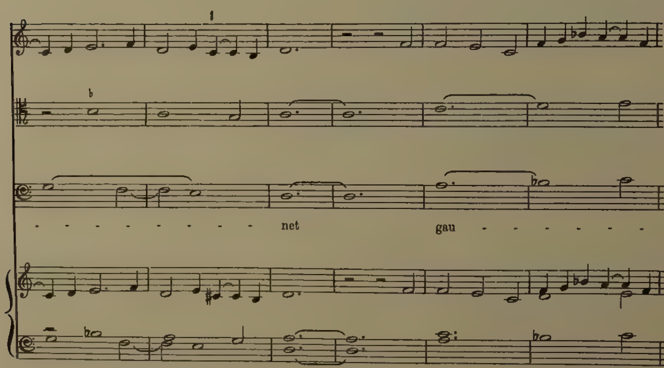


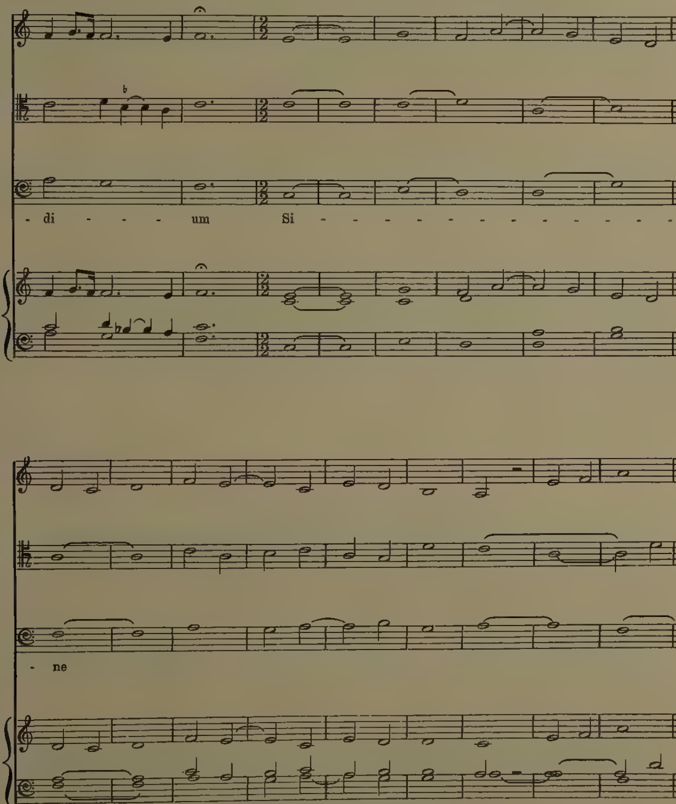
* A in MS.

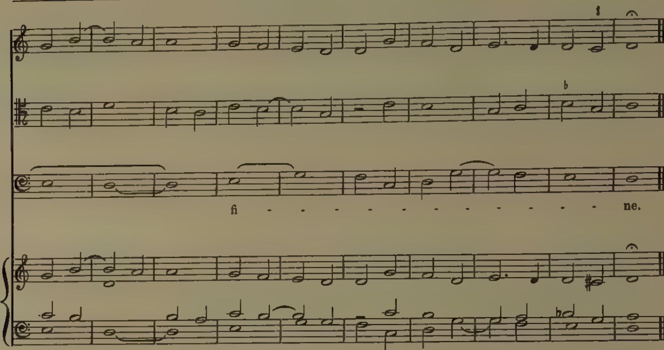





- bis do - -

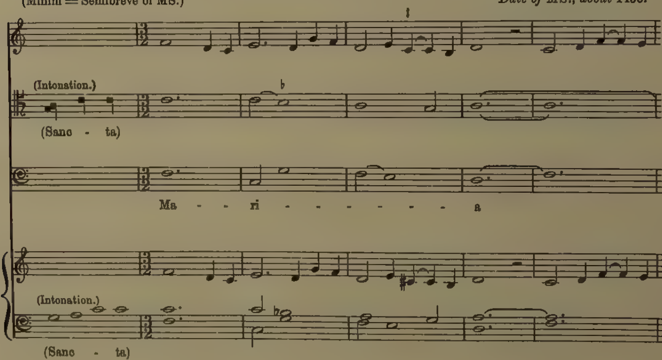

- - - - - - - - net gau - - - - - -

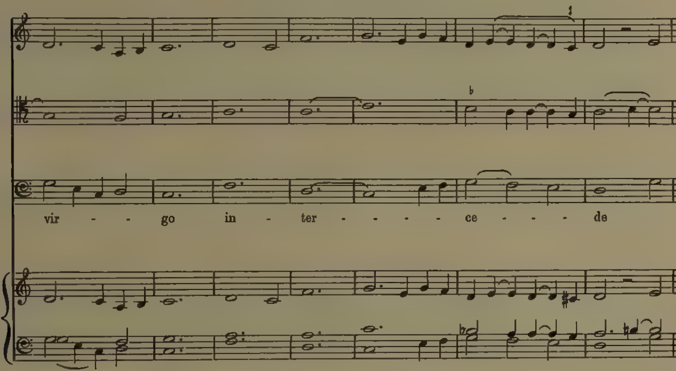

- di - - - - um Si - - - - - - - - - - - - - - -
- ne

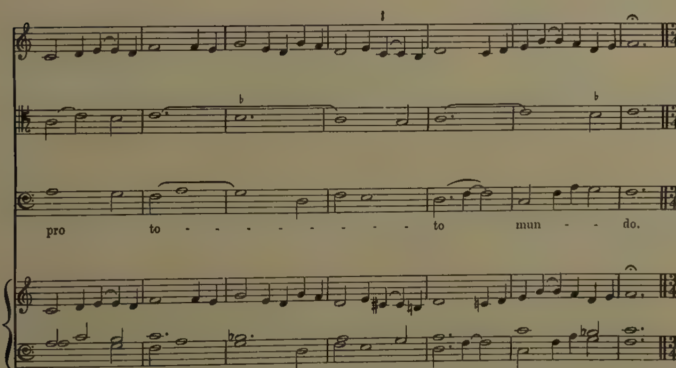


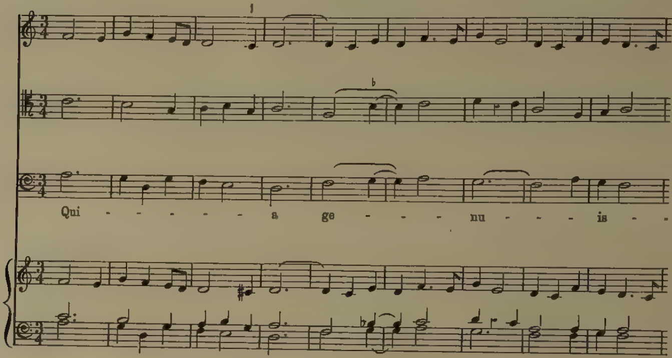
FACSIMILES XXXVIII. TO XL.

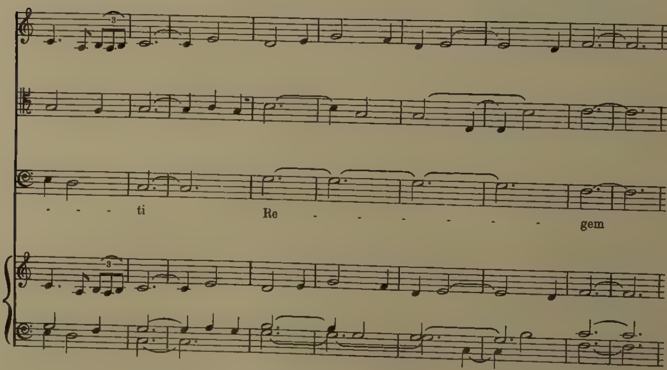
(Minim = Semibreve of MS.) *Date of MS., about* 1450.

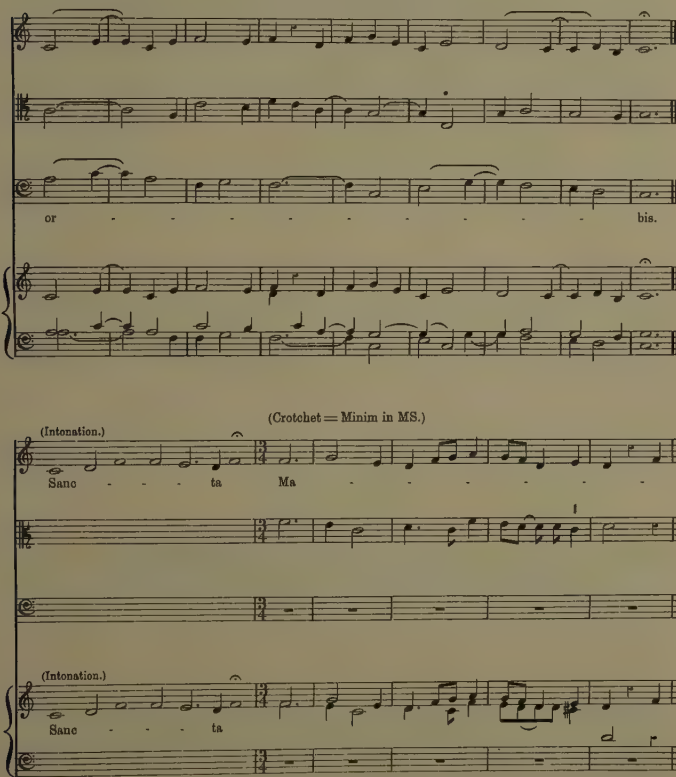



vir - - go in - ter - - - - ce - - - de

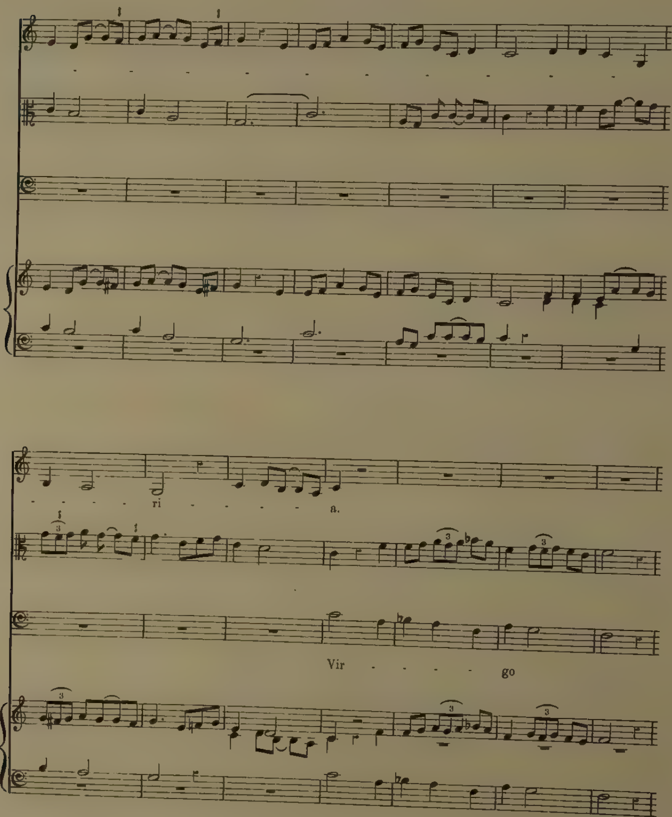

pro to - - - - - - - - to mun - - do.

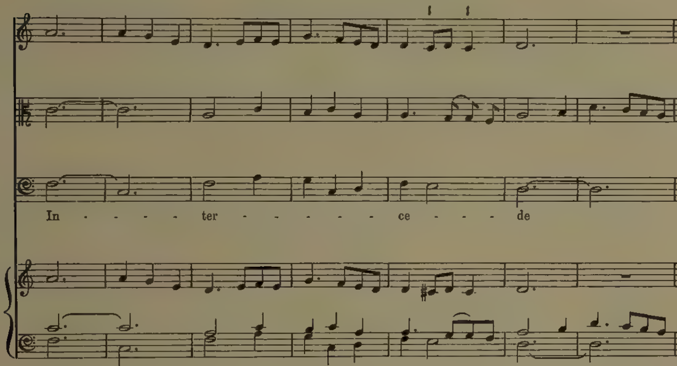

Qui - - - - - - a ge - - - nu - - - is - -

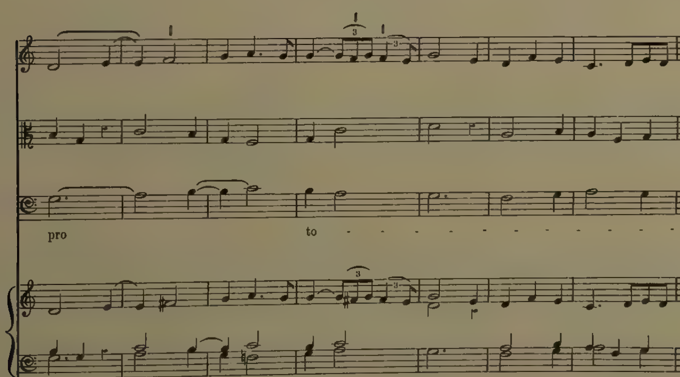

- - - ti Re - - - - - - gem

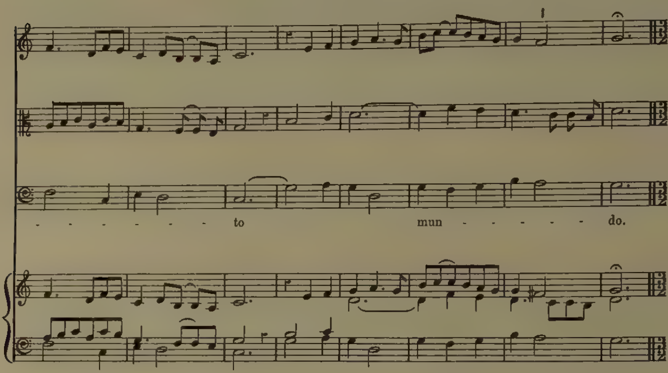

or
bis.
(Crotchet = Minim in MS.)
(Intonation.)
Sanc
ta
Ma
(Intonation.)
Sanc
ta

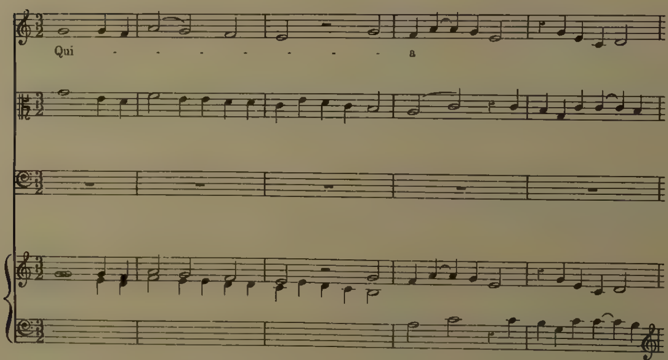
* D in MS.

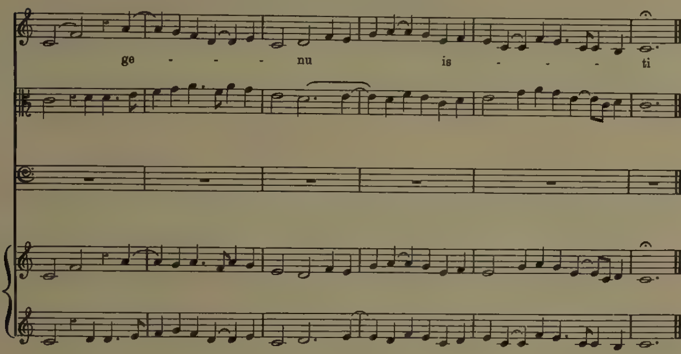

ri
a.
Vir
go

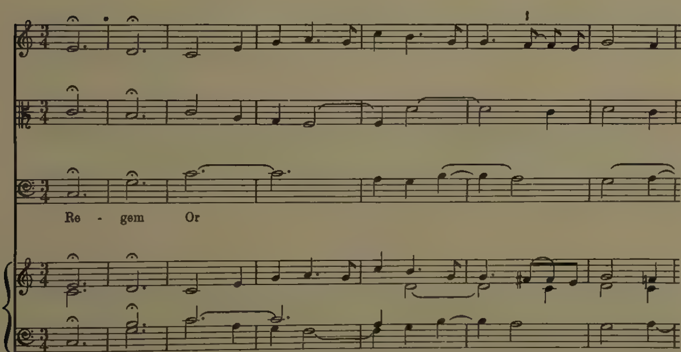

In - - - - ter - - - - - - ce - - - de


pro to - - - - - - - - - - - - - - -

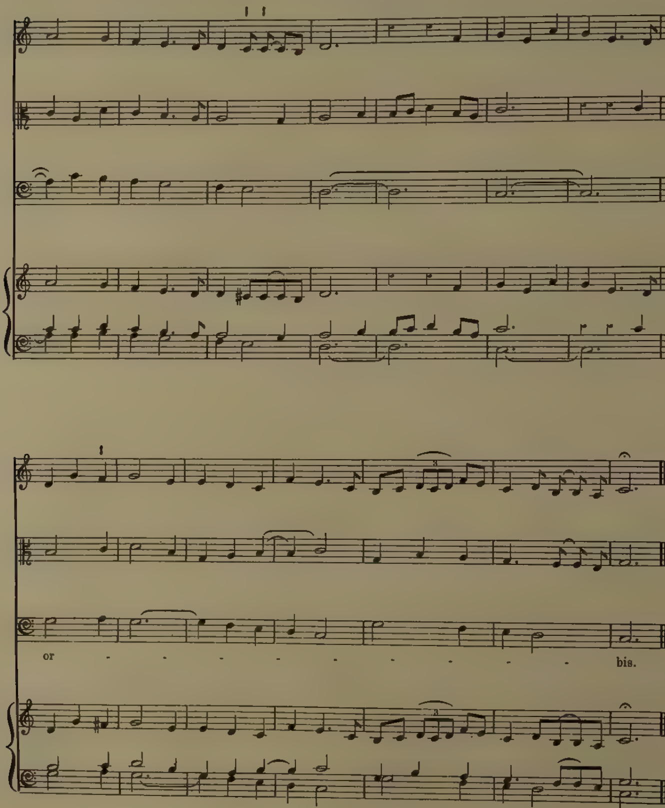

to
mun - - - - - do.


Qui - - - - - - - a





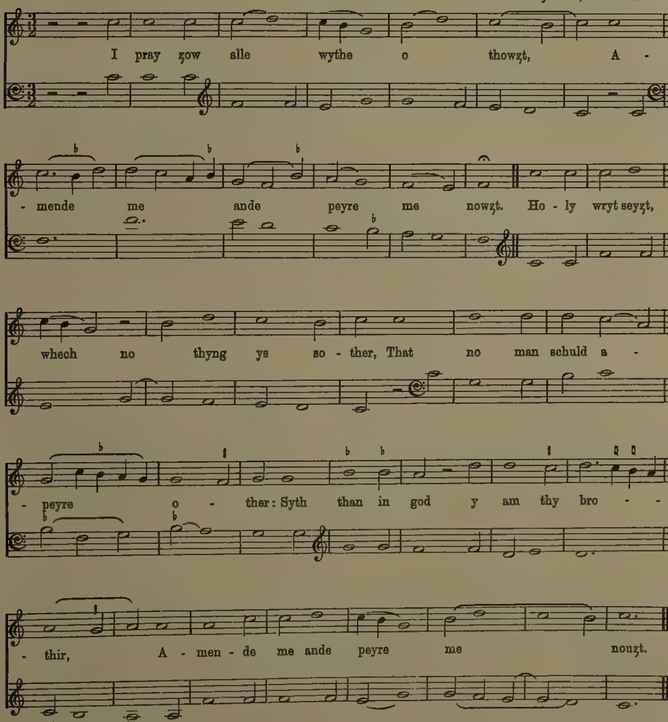
* These notes, if written out at their full value, would occupy eight bars each.


or
bis.

"I PRAY ʒOW ALLE."

FACSIMILE XLI.

Date of MS., about 1450.



I pray ȝow alle wythe o thowȝt,
Amende me ande peyre me nowȝt.

Holy wryt seyȝt, whech no thyng ys sother,
That no man schuld a peyre other:
Syth than in god y am thy brothir,
Amende me ande peyre me nouȝt.

This lore in the gospel eche man may se,
Ȝyf y thi brothir trespace to the,
Be twene us two up neme thow me.
Amende, etc.

Ȝyf thou se y do gretly a mys,
Ande no man wot but thou of this,
Make hit nouȝt ȝit so evyl as yt is:
Amende, etc.

God wyl thou schalt no man defame,
Ne a peyre no mannys name,
Ryȝt even as thou degnet have the same.
Amende, etc.

A peyr thou no man wyth thi worde,
Nether in ernest, nether in borde:
Let thi tonge that is thi sworde
Amende ever and peyre nouȝt.

Now to amende gode ȝive us grace
Of repentaunce and very space
In hevyn to se his glorious face,
Wher we schulle a mend and peyr nougth.
Quod I. D.

NOTE.—Another setting of these words will be found in the British Museum, Add. MSS. 5,665, folio 28 verso; the words only are also contained in the Bodleinn MS. Eng. poet. e. 1, published by Mr. Thomas Wright for the Percy Society ("Songs and Carols," p. 29).

"AVE REGINA CELORUM."

FACSIMILES XLII. AND XLIII.

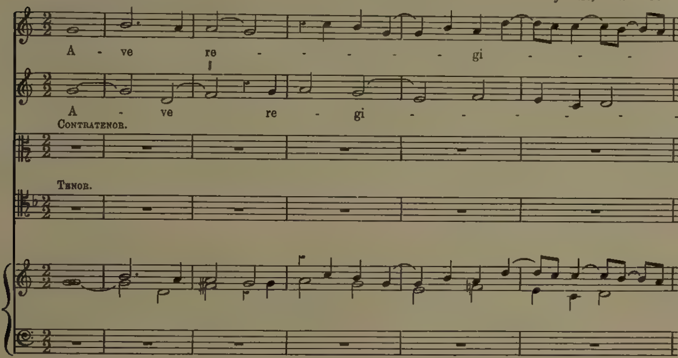
Considering the early date of this composition it is a remarkable example of four-part writing. Though here and there crudities are found, in the main the harmony runs smoothly enough, and one cannot help regretting that the composer was living just too early to share in the marvellous advance which was so soon to characterize vocal writing.

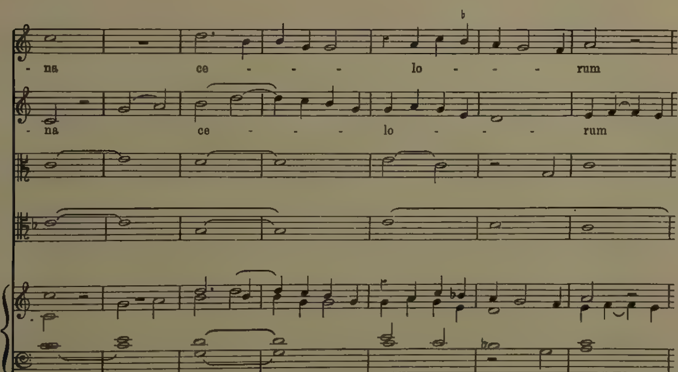
The recent publication by Dr. Adler of the first portion of the Trent Codices enables us to state that this composition occurs in two other manuscripts—namely, the Trent Codex 92 and Codex 37 of the Liceo Musicale of Bologna. In the latter manuscript it is ascribed to "Leonel": there can therefore be little doubt that the composer was the Englishman Lionel Power, of whom an account may be seen in the Dictionary of National Biography.

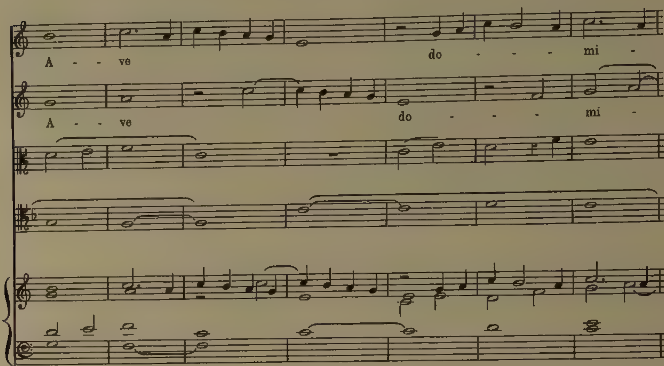
The Selden MS. has unfortunately been much damaged by damp at this point. Many notes have become quite illegible even in the facsimiles, which are, if anything, clearer than the manuscript itself; and in these passages we have had to rely on the transcription from the Trent and Bologna copies, given at page 210 of Dr. Adler's volume. But the legible portions of the Oxford manuscript exhibit some undoubted variations from the Trent and Bologna versions, and all such variations have been retained in our transcription.

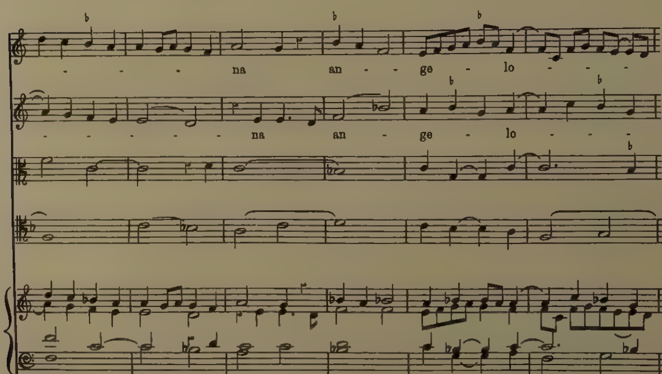
(Minim = Semibreve of MS.)

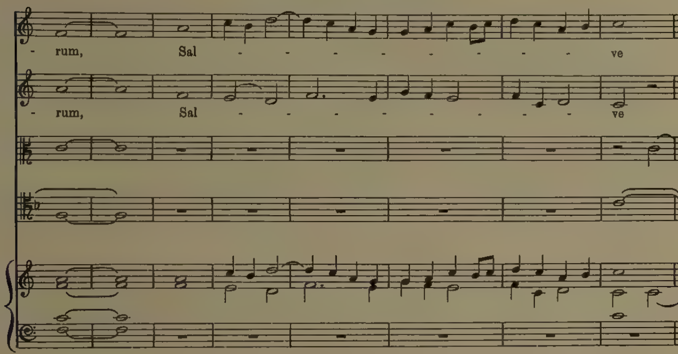
Date of MS., about 1450.

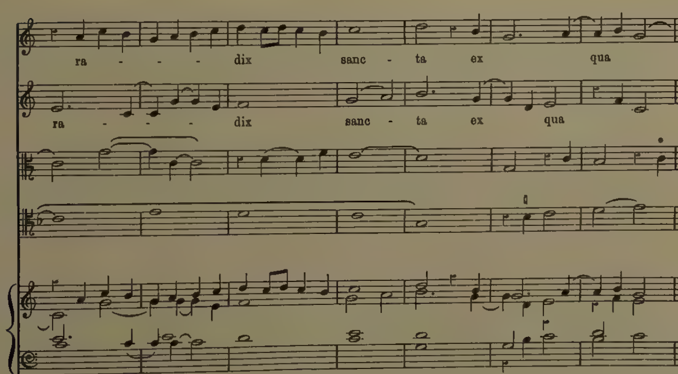




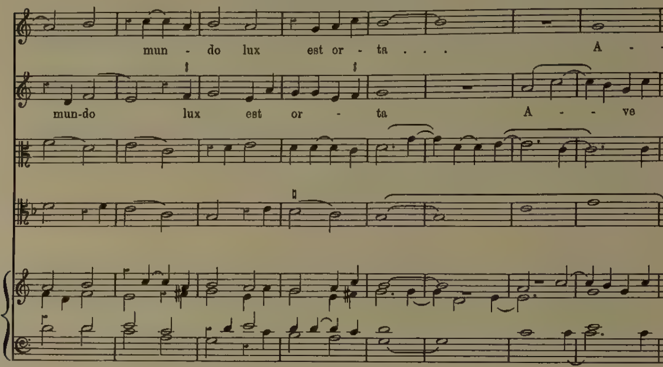

A - - ve do - - - mi -
A - - ve do - - - mi -

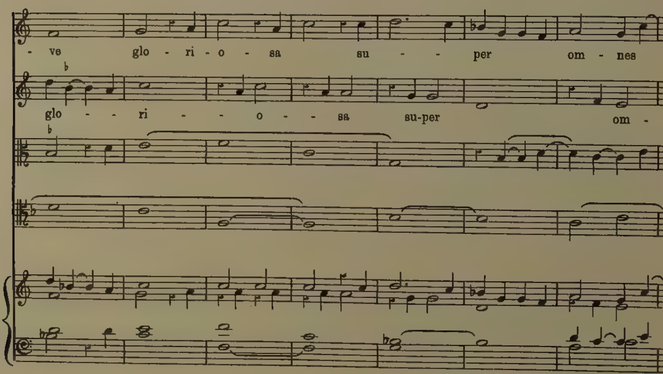

- - - na an - - ge - lo - - -
- - - - - na an - ge - lo - - -

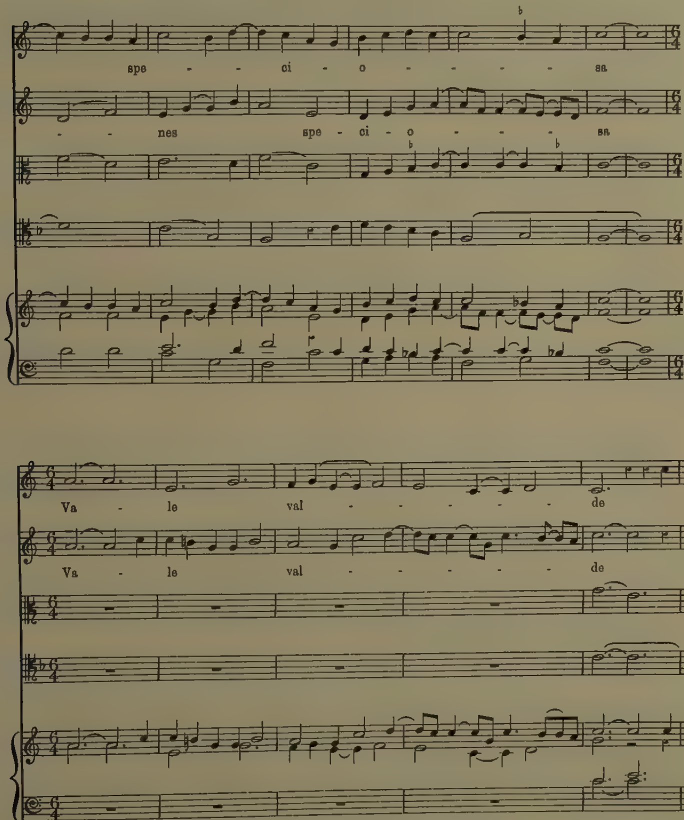


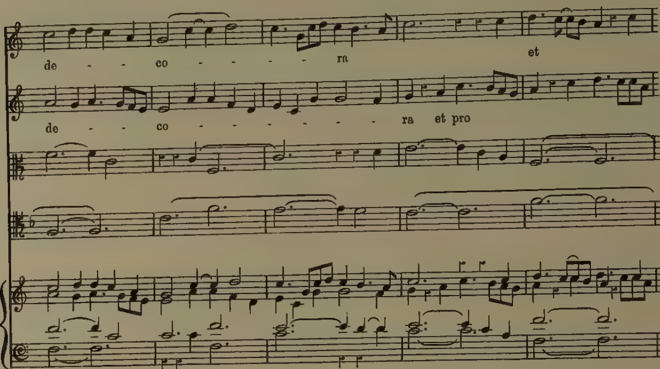


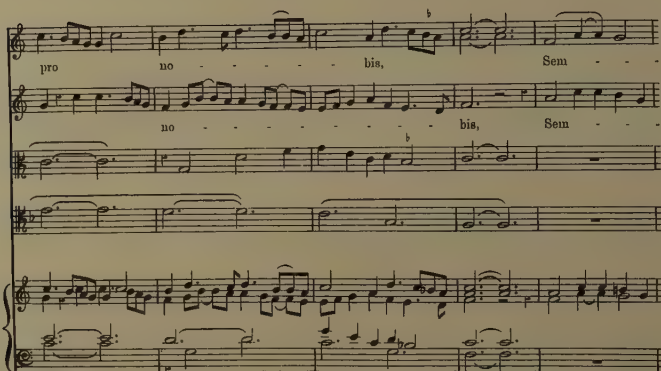
* D in MS.

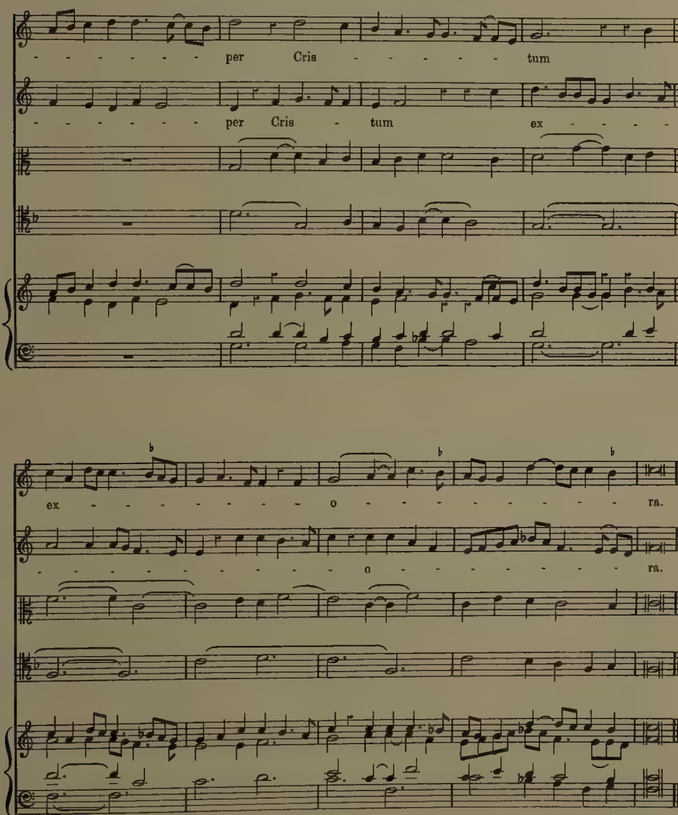

mun - do lux est or - ta . . . A - -
mun-do lux est or - ta A - - ve


- ve glo - ri - o - sa su - - per om - nes
glo - - ri - - o - - sa su-per om -


spe - - ci - o - - - - sa
- - nes spe - ci - o - - - sa
Va - le val - - - - - de
Va - le val - - - - - de


de - - co - - - - - ra
et
de - - co - - - - - - - ra et pro


pro no - - - - - - bis,
Sem - - -
no - - - - - - - - - bis,
Sem - - -

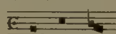

per Cris - tum
per Cris - tum ex
ex - o - ra.
o - ra.

"BEATA MATER."

FACSIMILE XLIV.

Owing to the fact that Mr. Barclay Squire had made transcriptions of Dunstable's compositions in the Biblioteca Estense, Modena, and had been so kind as to place them at our disposal, we were able, some time ago, to ascribe the authorship of this Motet to our great English musician of the fifteenth century.* It should be noted, however, that in the Trent Codex 87, which contains yet a third copy of the same composition (transcribed at p. 94 of Dr. Adler's volume), the name of Dunstable has been struck out and that of Binchois substituted. As in the case of Lionel Power's "Ave Regina," we have found that there are slight variations in the readings of the different manuscripts, and where our own text is defective the Trent and Modena copies are not always in agreement as to what should be supplied.

It is very remarkable that so few of Dunstable's compositions are to be found in England. In my daughter's article on "Dunstable and the various settings of *O Rosa Bella*," printed in the "Sammelbände der Internationalen Musikgesellschaft" for October, 1900, a thematic list is given of all his surviving compositions. They are forty-six in number, and many of them are extant in more than one manuscript. Yet in England, besides the present motet, we can point to only three specimens of his work. One is a "Veni, Sancte Spiritus," in four parts, preserved in a remarkable manuscript at St. Edmund's College, Old Hall (near Ware in Hertfordshire), to which our attention was drawn by Mr. Barclay Squire. No composer's name is given, but the authorship is ascertained from MSS. at Trent and Modena, in which the same composition occurs under the name of Dunstable. The other two specimens are in the British Museum and are both in the nature of puzzles. One of them consists of two upper parts of 32 bars in length, the Tenor of which is:—

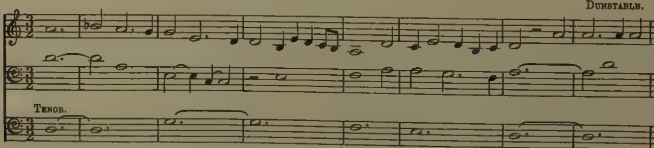


"Adorio tenor hic ascendens esse videtur
Quater per genera tetracordum refitetur."

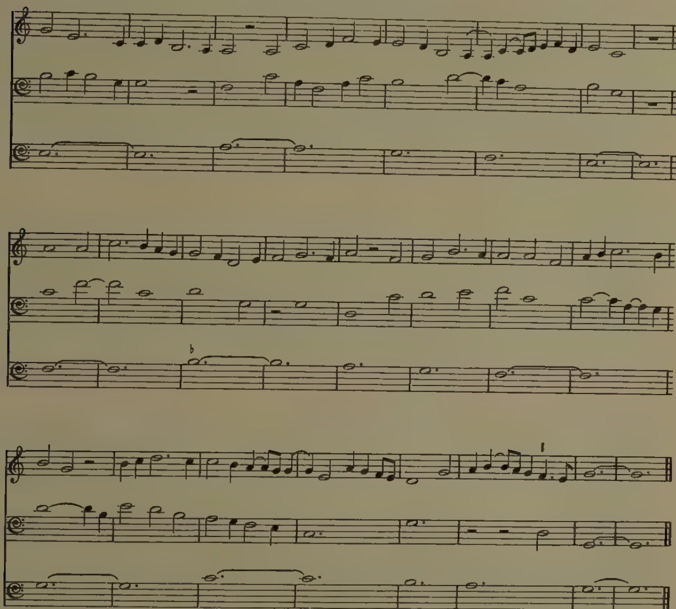
The first word should, of course, be "A Dorio" (starting in the Dorian mode) and the last should read "repetetur." Here is the solution†:—

(British Museum. *Add. MS.* 31922, *fol.* 86 *verso.*)

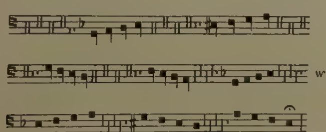
DUNSTABLE.



* Mr. Barclay Squire gives the reference in the Catalogue of the Library at Modena as MS. vi. H. 15.
† By my son, J. F. R. S.



The second puzzle is likely to remain unravelled. Here it is :—



12			12
12 ·	9 ·	9 ·	12
9 ·	8 ·	8 ·	9
8 ·	6 ·	6 ·	8
6			6

Quod Dunstable.

This is from Add. MS. 10336, fol. 18. It is preceded by a short musical treatise, which is probably not Dunstable's, and which certainly does not afford any clue to the solution of the puzzle. The same treatise, with the same puzzle at the end of it, is said to occur in a manuscript at Lambeth Palace.

These scanty records of an Englishman, whose fame was sounded in Italy, France, Spain, and Germany, make the appearance of the Motet, "Beata mater," in our Oxford MS. all the more interesting and valuable.

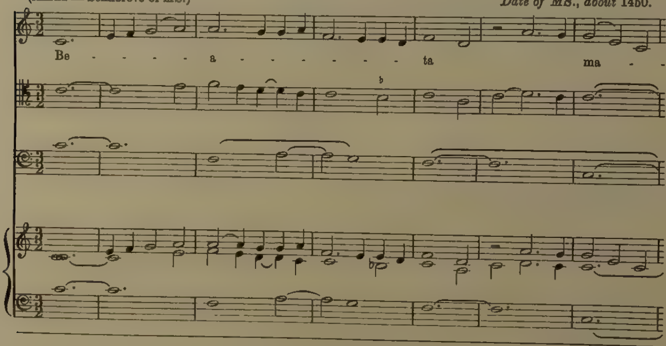
The composition will repay careful study, as a specimen of what was considered in the first half of the fifteenth century the highest point vocal part-writing could reach, and certainly, compared to much music of the same period (see "Dufay and his contemporaries"), it comes well to the front for purity of style, clearness of phrase-form, and modulation of key.

Notice in the facsimile, in the first line of the contra-tenor part, the use of the signs ♮ and f on the F line of the stave, to indicate F sharp and F natural respectively. This use of the letter f, where we should write a natural, was continued till late in the sixteenth century, though more commonly a flat sign (♭) was used to contradict a preceding sharp (♮).* But the *letter* f was only used in this way before the *note* F; it never became an accidental of general application, as was the case with the letter b.

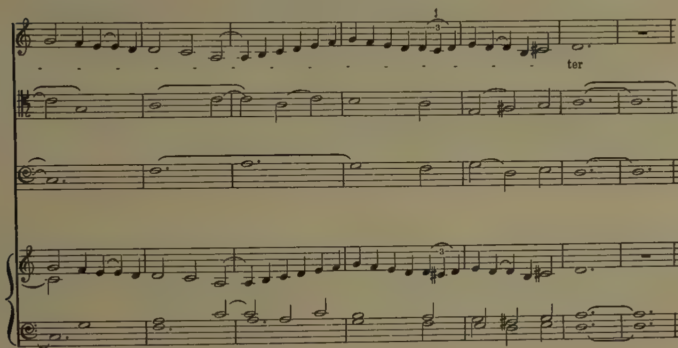
"BEATA MATER."

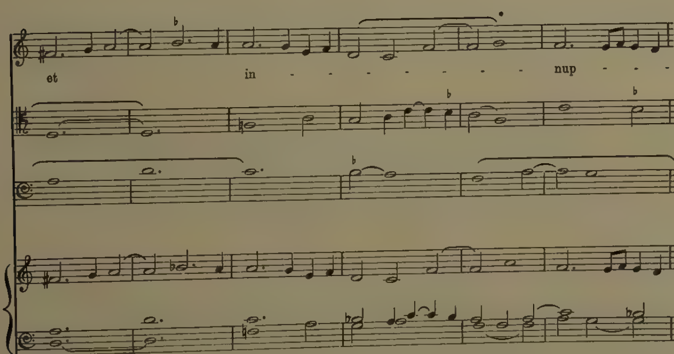
FACSIMILE XLIV.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.

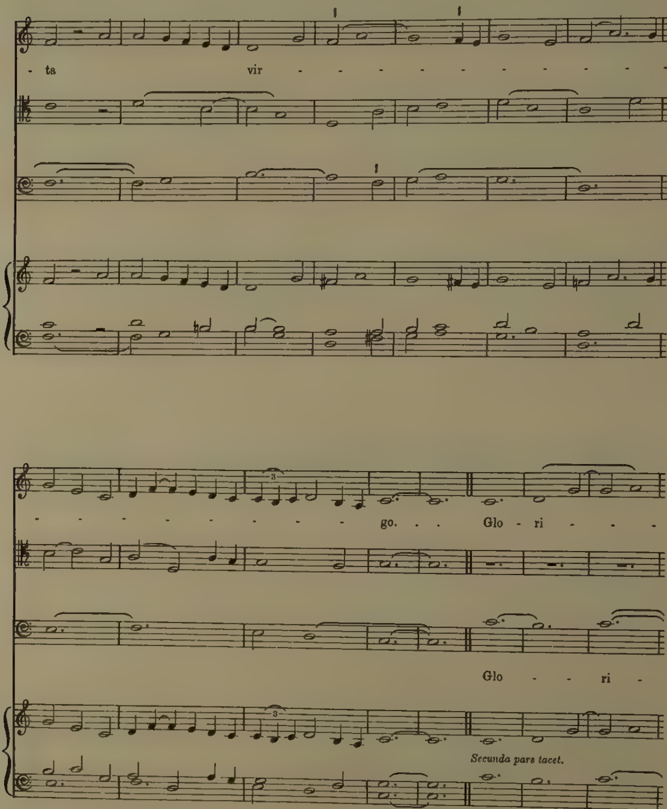


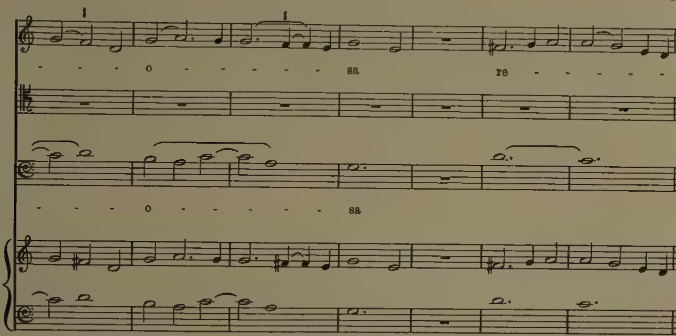
* *See* p. 49.

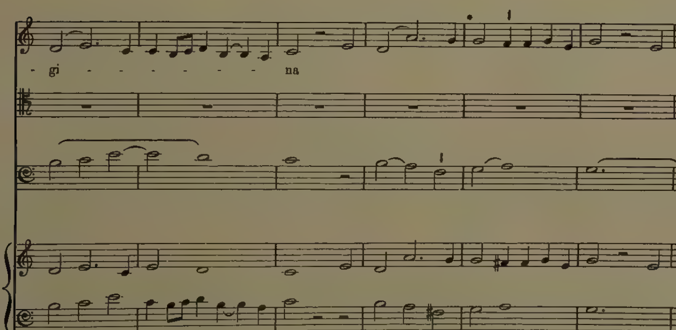




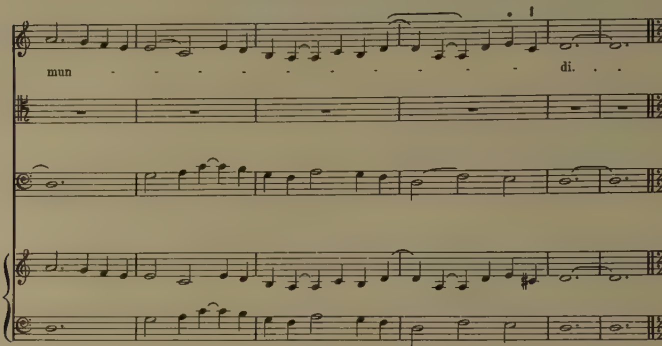
* G in MS. should probably be A.

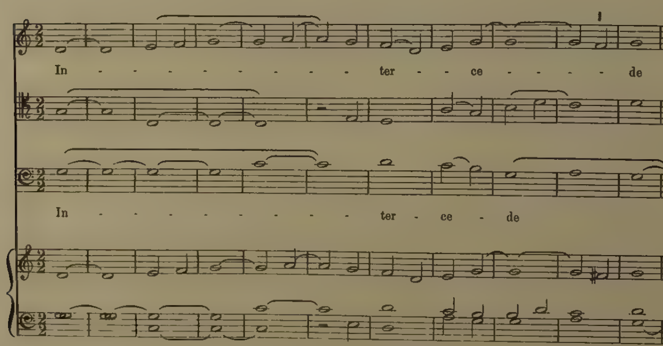

- ta vir - - - - - - - - - -
- - - - - - - - go. . . Glo - ri - - -
Glo - - ri -
Secunda pars tacet.



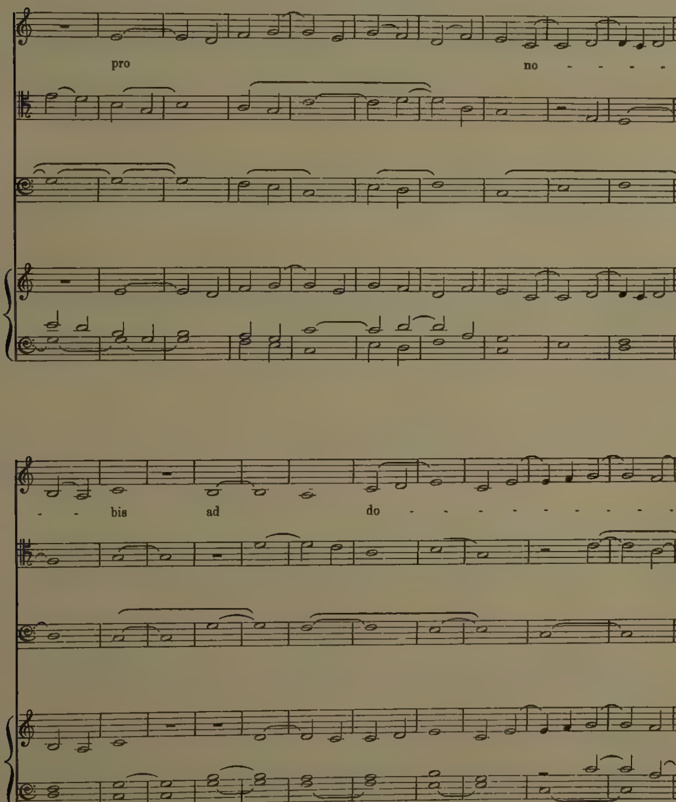


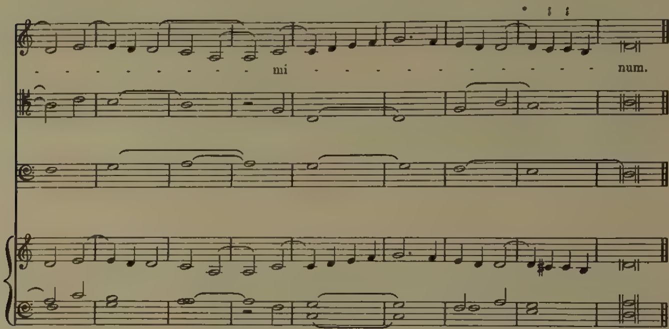
* An interesting variant from  in Modena MS.





* D tied to previous note, not E in Modena MS.

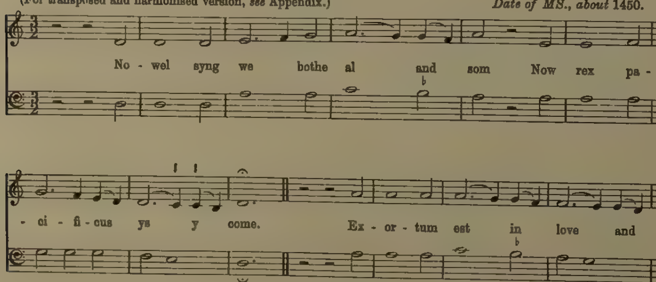

pro
no - - - - -
- - bis
ad
do - - - - - - - - -



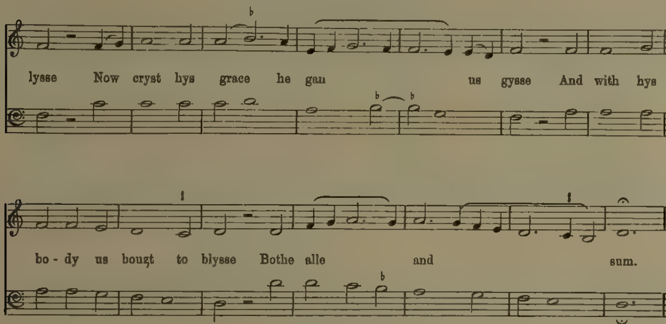
"NOWEL SYNG WE BOTHE AL AND SOM."

FACSIMILE XLV.

(For transposed and harmonised version, *see* Appendix.) *Date of MS., about* 1450.



* D, C minims in MS.



Nowel syng we bothe al and som
Now rex pacificus ys y come.

Exortum est in love and lysse
Now cryst hys grace he gan us gysse
And with hys body us bouȝt to blysse } Bothe alle and sum.

De fructu ventris of mary bryȝt
Bothe god an man in here a lyȝt
Owte of dysese he dyde us dyȝt } Bothe alle and summe.

Puer natus to us was sent
To blysse us bouȝt, fro bale us blent
And ellys to wo we hadde y went } Bothe alle and summe.

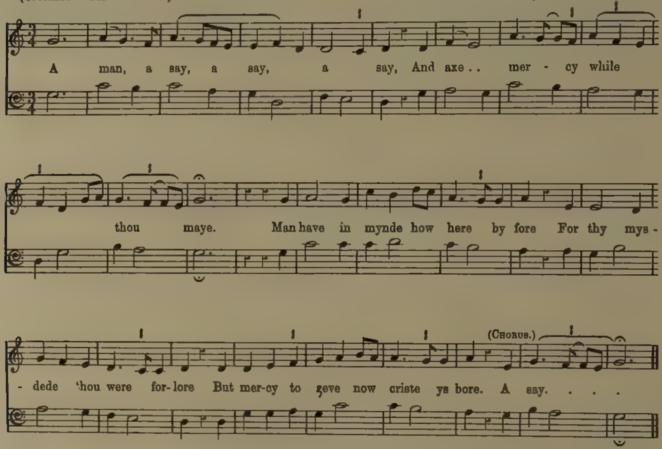
Lux fulgebit with love and lyȝt
In mary mylde his pynon pyȝt
In here toke kynde with manly myȝt } Bothe alle and summe.

Gloria tibi ay and blysse
God unto his grace he us wysse
The rent of heven that we not mysse } Bothe alle and summe.

"A MAN, A SAY, A SAY, A SAY."

FACSIMILE XLVI.

(Crotchet = Minim of MS.) *Date of MS., about* 1450.



A man, a say, a say, a say
And axe mercy while thou maye.

Man have in mynde how here by fore
For thy mysdede thou were* for lore
But mercy to ʒeve now criste ys bore. A say.

In synne thy lyfe yf thou have ladde
A mende hit nowe be not a dradde
For he his mercy forthe hathe spradde. A say.

And they thy synne be never so ylle
For thy synne shalt thou not spylle
Nowe mercy to aske yf thou wylle. A say.

God that deyde uppon the rode
For thi mysdede he shadde his blode
For his mercy ys ful and gode. A say.

He that the so dere hathe bouʒt
Mercy he wolde that thou souʒt
Ʒyf thou seke he nyethe hit nouʒt. A say.

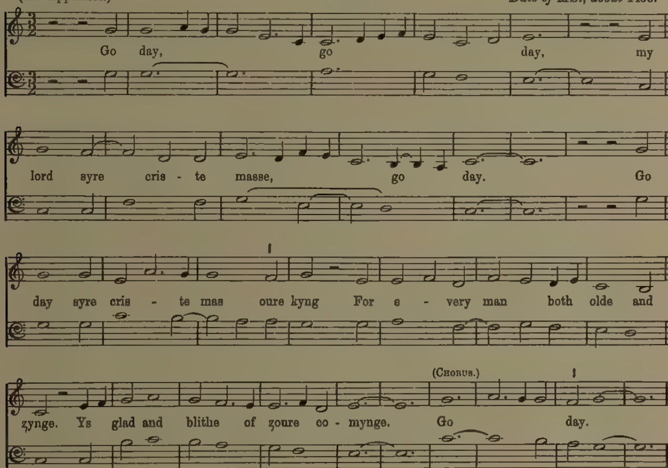
Mercy is spredde on the grounde
There to left for a stounde
Ther fore thou hit seke til hit be founde. A say.

* "Where" in MS.

"GO'DAY, MY LORD SYRE CRISTEMASSE, GO'DAY."

FACSIMILE XLVII.

(*See* Appendix.) *Date of MS., about* 1450.



Go day, go day, my lord syre criste masse, go day.

Go day syre criste masse oure kyng
For every man both olde and ȝynge
Ys glad and blithe of ȝoure comynge. Go day.

God ys sone so moche of myȝt
Fram heven to erthe doun is lyȝt
And borne ys of a mayde so bryȝt. Good day.

Heven and erthe and also helle
And alle that ever in hem dwelle
Of ȝoure comynge they bethe ful snelle. Good day.

Of ȝoure comynge this clerkys fynde
Ȝe come to save al man kynde
And of here balys hem unbynde. Good day.

Alle maner of merthes we wole make
And solas to oure hertys take
My semely lorde for ȝoure sake. Good day.

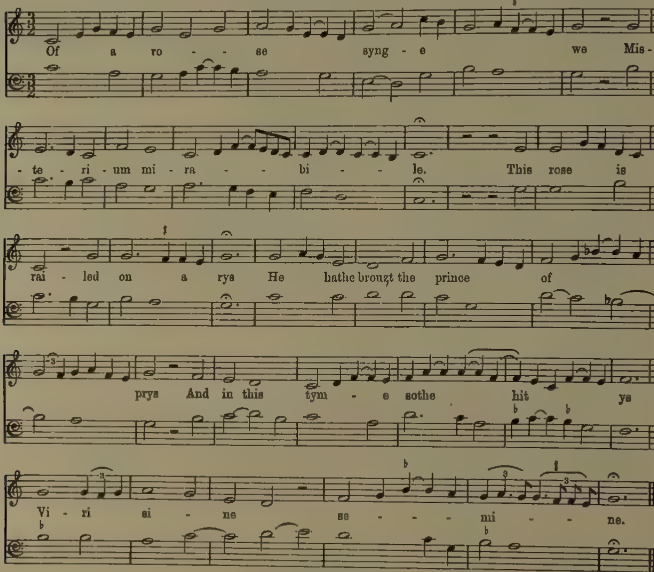
"MILES CRISTI GLORIOSE."

FACSIMILES XLVIII. AND XLIX.

This Composition is extremely crude and harsh, and we have not thought it worthy of transcription.

"OF A ROSE SYNGE WE."

(Crotchet = Minim of MS.) FACSIMILE L. *Date of MS., about* 1450.



Of a rose synge we
Misterium mirabile.

This rose is railed on a rys
He hathe brouȝt the prince of prys
And in this tyme sothe hit ys
Viri sine semine.

This rose is reed of colour bryȝt
Throw whom oure ioye gan alyȝt
Uppon a cristys masse nyȝt
Claro dauid germine.

This rose is so faire of hywe
In maide mary that is so trywe
Y borne was lorde of vertue
Saluator sine crimine.

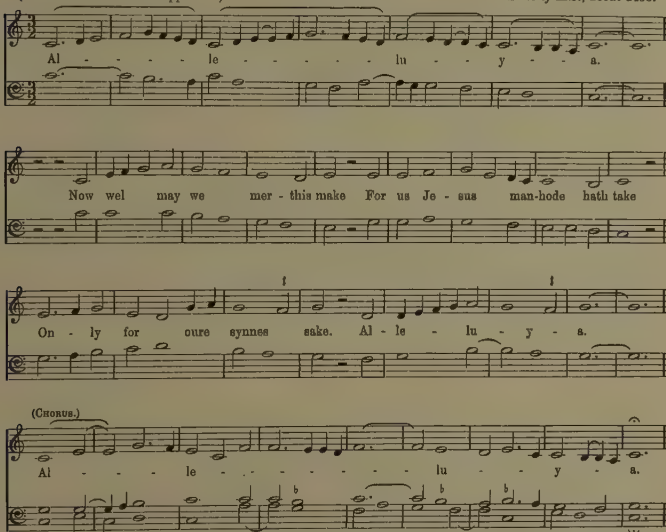
Of this rose was cryst y bore
To saue man kynde that was for lore
And us alle from synnes sore
Prophetarum carmine.

This rose of flourys she is floure
She ne wole fade for no shoure
To synful men she sent socoure
Mira plenitudine.

ALLELUYA. "NOW WEL MAY WE MERTHIS MAKE."

FACSIMILE LI.

(Harmonised version in Appendix.) *Date of MS., about* 1450.



Alleluya.

Now wel may we merthis make
For us Jesus man hode hath take
Only for oure synnes sake.
  Alleluya.

A kynge of kynges now forthe is brouȝt
Of a maide that synned nouȝt
Nother in dede nother in thouȝt.
  Res miranda.

An angel of cunsel this day is borne
Of a maide y seide beforne
For to save that was for lorne.
  Sol de stella.

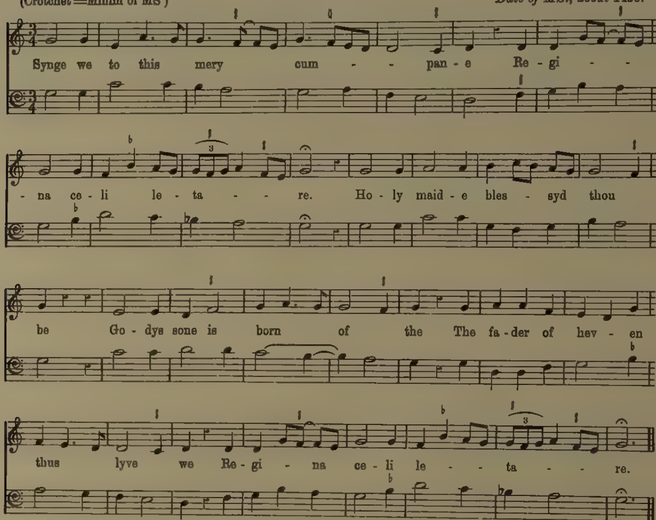
That sunne hathe never doun goynge
Nother his lyȝt no tyme lesinge
The sterre is ever more shynynge.
  Semper clara.

Ryȝt as the sterre bryngeth forthe a bem
Of whom ther cometh a mervelus strem
So childede the maide with oute wem.
  Pari forma.

"SYNGE WE TO THIS MERY CUMPANE."

FACSIMILE LII.

(Crotchet = Minim of MS) *Date of MS., about* 1450.



Synge we to this mery cumpane
Regina celi letare.

Holy maide blessyd thou be
Godys sone is born of the
The fader of heven thus lyve we
Regina celi letare.

Hayl wyf hayl maide bryȝt of ble
Hayl douȝter hayl suster ful of pite
Hayl cosyn to the persones thre
Regina celi letare.

Thow art emperesse of heven fre
Now art thou moder in mageste
Y knytte in the blessed trinite
Regina celi letare.

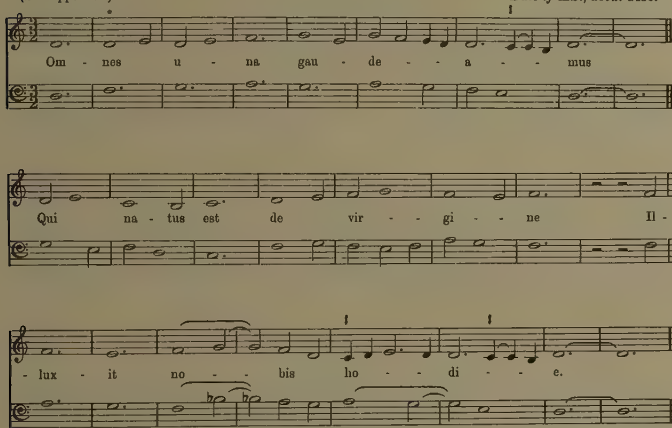
Lo this curteys kynge of degre
Wole be thy sone with solempnite
Mylde mary this ys thy fee
Regina celi letare.

Ther fore knele we on oure kne
Thy blysful berthe now worshype we
With this songe of melode
Regina celi letare.

"OMNES UNA GAUDEAMUS."

FACSIMILE LIII.

(*See* Appendix.) *Date of MS., about* 1450.



Omnes una gaudeamus
Qui natus est de virgine
Illuxit nobis hodie.

Cristus volens incarnari
Nos que simul copulari. Qui natus est de virgine.

Carnem sumpsit virginis
Et habitavit in nobis. Qui natus est de virgine.

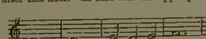
Collaudemus venerantes
Nos que simul exultantes. Qui natus est de virgine.

Ut in suo clarissimo
Nos ordinet palacio. Qui natus est de virgine.

Laudemus Christum mente pia
Qui natus fuit de maria. Qui natus est de virgine.

Venit nos redimere
Qui passus fuit in cruce. Qui natus est de virgine.

* It is possible that a dot has been omitted after this note. In that case the upper part should be transcribed—



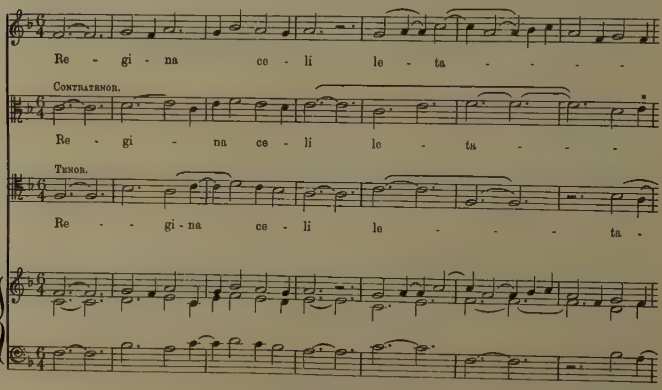
The grouping of the three minims in the MS. favours this reading.

"REGINA CELI LETARE."

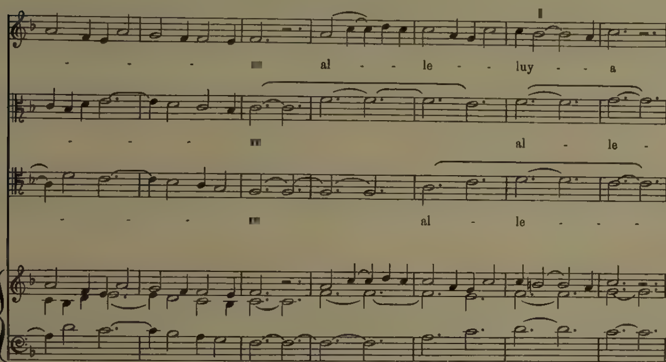
FACSIMILES LIV. AND LV.

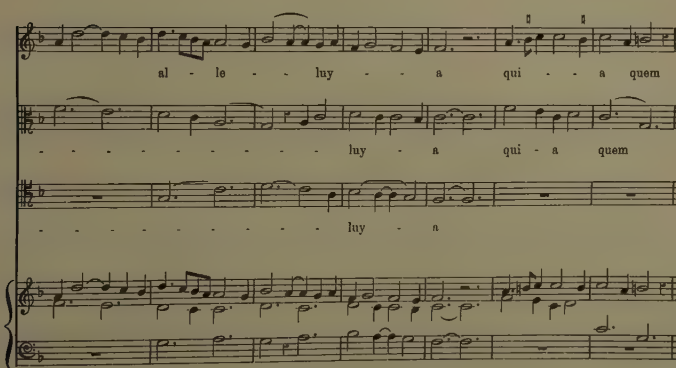
This Motet is full of vigour, and in the Alleluias and in the passage "Resurrexit" it often reaches a high standard of excellence. Our Morley, in his "Plaine and easie Introduction" (1597), ridicules Dunstable for giving a Tenor several bars' rest in the middle of the word "angelorum"; I wonder what he would have said could he have seen this composition, in which the contra-tenor sings "quia quem," and after seven bars' rest enters with the syllable "re" of "portare"! The syllables of the word "Alleluia" are elsewhere separated by rests. The remarkably loose and careless way in which the words are written under the voice-parts throws much light on the duties of a choirmaster of the period. He must have had the difficult task of teaching words and music to each voice-part so thoroughly that the singers could join together and perform the music from memory.

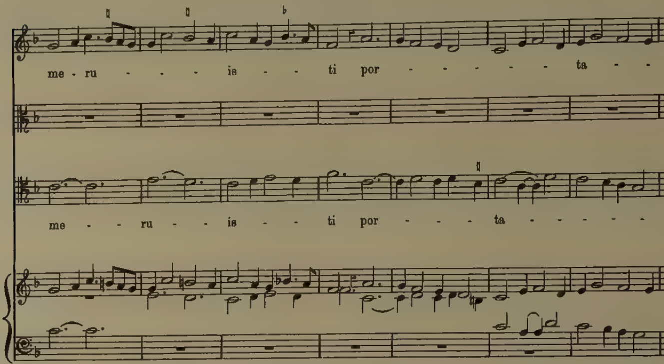
(Crotchet = Minim of MS.) *Date of MS., about* 1450.

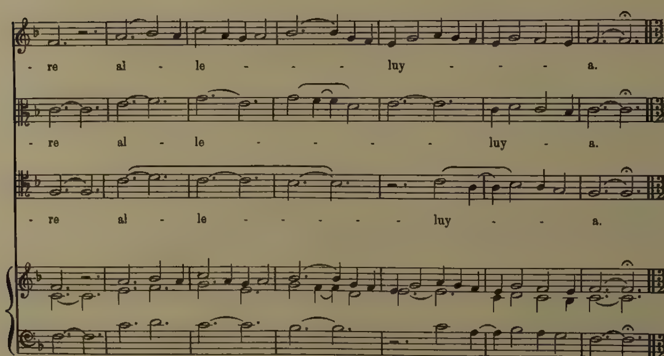


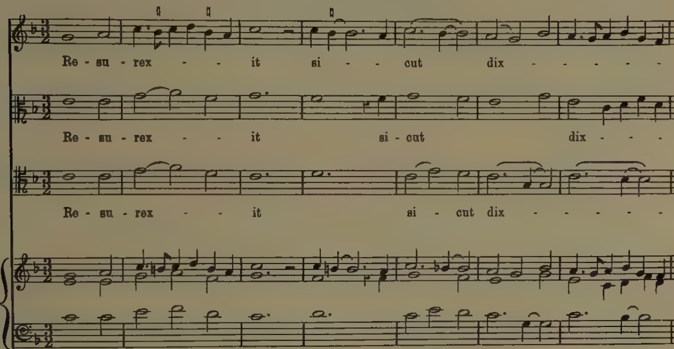
* E in MS., but should probably be F.

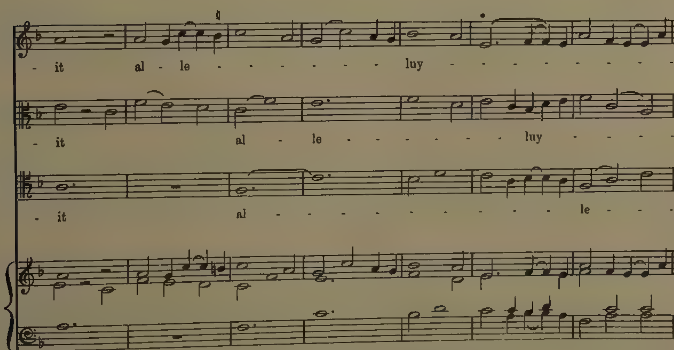

al - - le - - luy - - a
al - le -
al - le - - -


al - le - - luy - - a qui - - a quem
luy - a qui - a quem
luy - a

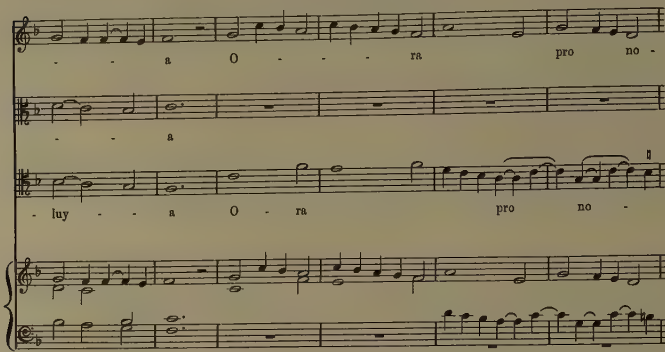

me - ru - - - - is - - ti por - - - - - ta - -
me - - ru - - is - - ti por - - - ta - - - - - -

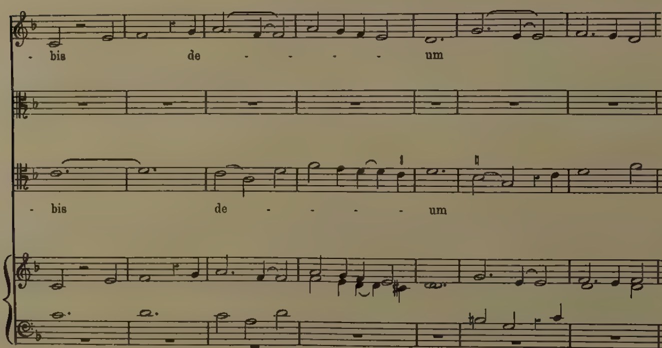

- re al - le - - - luy - - - a.
- re al - le - - - - luy - a.
- re al - le - - - - - luy - - a.

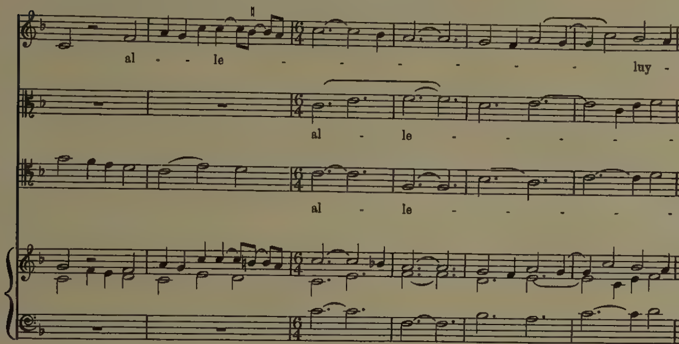


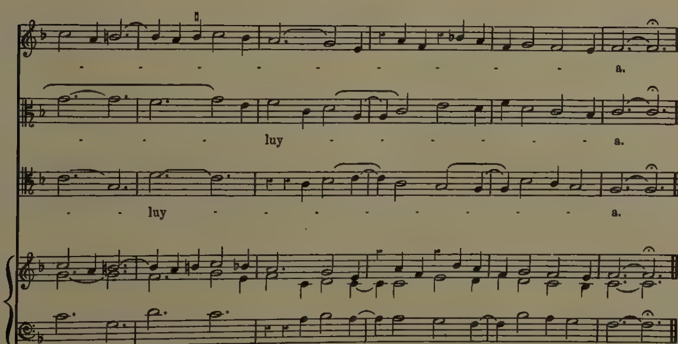


* Corrected in the MS. to 


- - a O - - - ra pro no -
- - a
- luy - - a O - ra pro no -


- bis de - - - - um
- bis de - - - - um



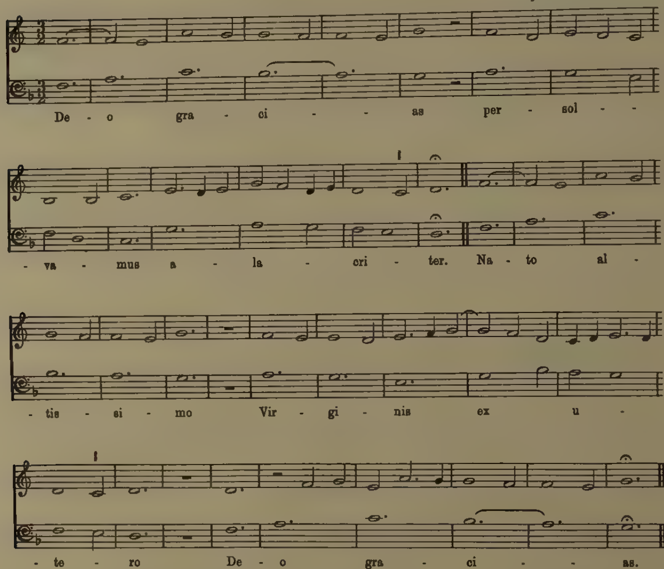


We now reach another batch of those curious and interesting carols and sacred songs which abound in the Selden MS.

"DEO GRACIAS."

FACSIMILE LV.

Date of MS., about 1450.



Deo gracias persolvamus alacriter.

Nato altissimo
Virginis ex utero
  Deo gracias.

Regi in presepio
Donis adorato
  Deo gracias.

Eius resurectio
Fulsit die tercio
  Deo gracias.

Marie filio
Benedicamus domino
  Deo gracias.

"AVE REGINA CELORUM."

FACSIMILE LVI.

"FUNDE VIRGO TER BEATA."

FACSIMILE LVII.

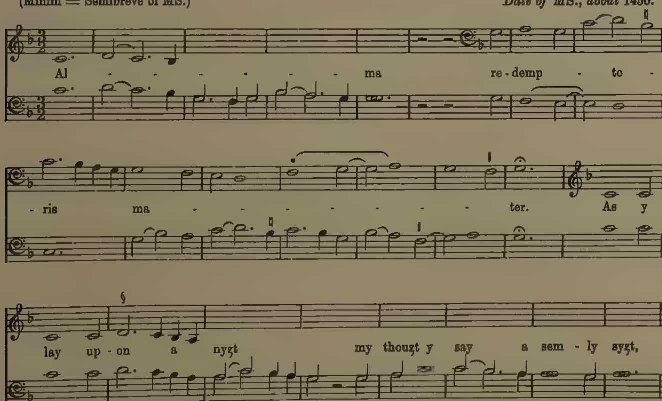
These two compositions have not been transcribed. At whatever date they were written, it is clear that in point of musical development they belong to an earlier period than the great majority of pieces in the Selden MS. Their inclusion in that manuscript shows that the style, if not the actual work, of the "old masters" was still appreciated.

"ALMA REDEMPTORIS MATER."

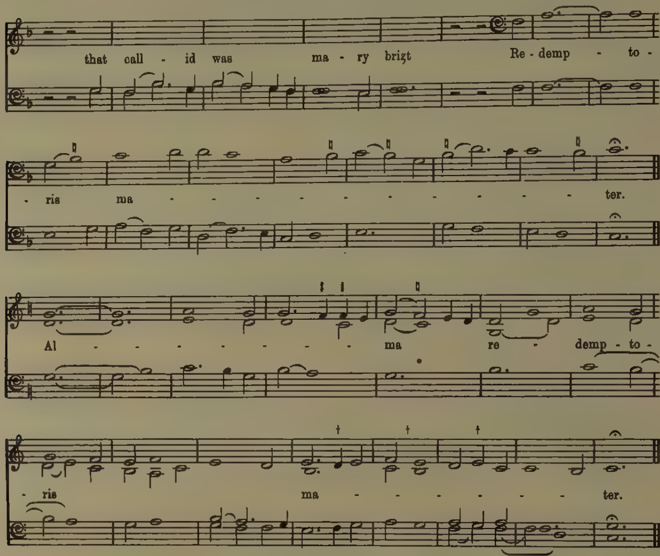
FACSIMILE LVIII.

A harmonized version of this carol will be found in the Appendix.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.



* Altered to E in Appendix. § In the MS. there is no flat in the signature from this point onwards.



Alma redemptoris mater.

As y lay upon a nyȝt
My thouȝt y say a semly syȝt
That callid was mary briȝt
Redemptoris mater.

Ther come gabriel withe lyȝt
And saide haile thou swete wyȝt
To be clepyd thou art y dyȝt
Redemptoris mater.

Ther she conceyved god almyȝt
That was in stalle with here al nyȝt
And there me knewe what he hyȝt
Redemptoris mater.

When Jesus was on the rode y pyȝt
Mary was sory of that syȝt
Tyl that she say hym ryse upryȝt
Redemptoris mater.

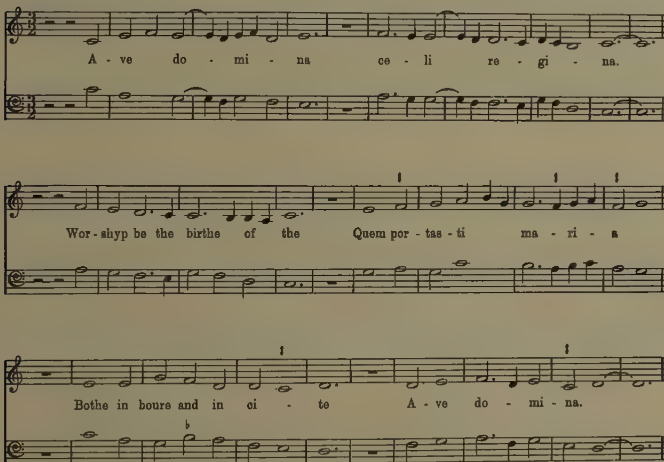
And after to heuen he toke his flyȝt
Ther he is nowe in blysse bryȝt
And with hym that swete wyȝt
Redemptoris mater.

* C in Alto in MS. In Appendix the Bass has been altered.
† The alto part of these three bars has been slightly altered. The MS. is clearly at fault.

"AVE DOMINA CELI REGINA."

FACSIMILE LIX.

(*See* Appendix.) *Date of MS., about* 1450.



Ave domina celi regina.

Worshyp be the birthe of the
    Quem portasti maria
Bothe in boure and in cite
    Ave domina.

For thorwe oure synnes we were for lorne
    Infernali pena
But nowe shal us saue that thou hast borne
    Ave domina.

Al myȝty godys wyl hit was
    Felix fecundata
That uppon the shal lyȝt his grace
    Ave domina.

Y blessyd be thou maide mylde
    Que semper es amica
By twene mankynd and the chylde
    Ave domina.

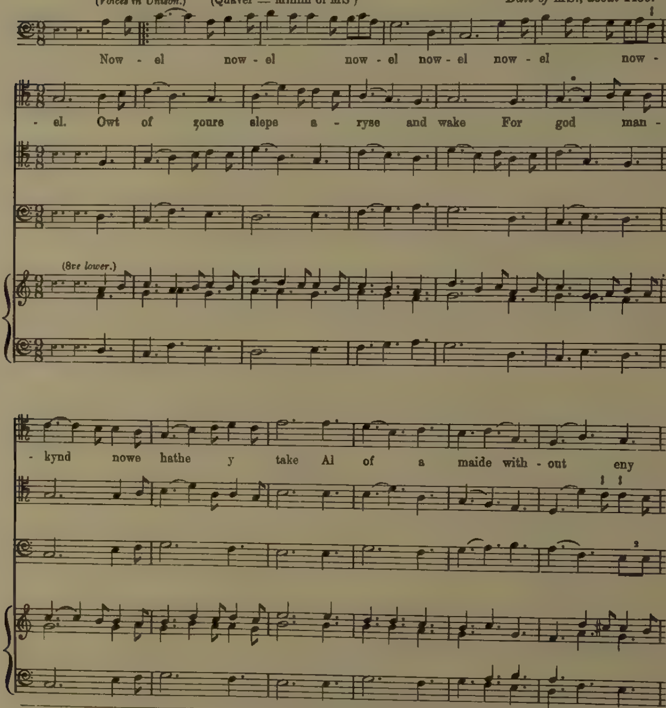
Lady quene of paradyse
    Mater dei electa
Thou bare oure lorde that hye iustyse
    Ave domina.

Withe merthe and alle solempnite
    Nato canunt omnia
Thou berde of ble wel come thou be
    Ave domina.

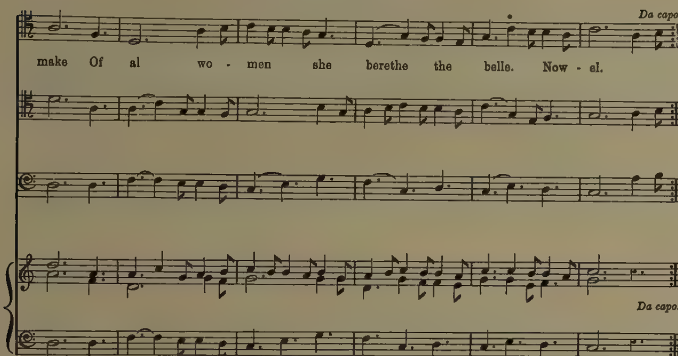
"NOWEL, NOWEL."

FACSIMILE LX.

(Voices in Unison.) (Quaver = Minim of MS) *Date of MS., about* 1450.



* The MS. has a semibreve instead of a breve here.



Nowel, Nowel.

Owt of ȝoure slepe a ryse and wake
For god mankynd nowe hathe y take
Al of a maide without eny make
Of al women she berethe the belle. Nowel.

And thorwe a maide faire and wys
Now man is made of ful grete pris
Now angelys knelen to mannys seruys
And at this tyme al this by fel. Nowel.

Now man is briȝter than the sonne
Now man in heuen an hye shal wone
Blessyd be god this game is be gonne
And his moder emperesse of helle. Nowel.

That euer was thralle now ys he fre
That euer was smalle now grete is she
Now shal god deme bothe the and me
Unto his blysse yf we do wel. Nowel.

Now man may to heuen wende
Now heuen and erthe to hym they bende
He that was foo now is oure frende
This is no nay that y ȝowe telle. Nowel.

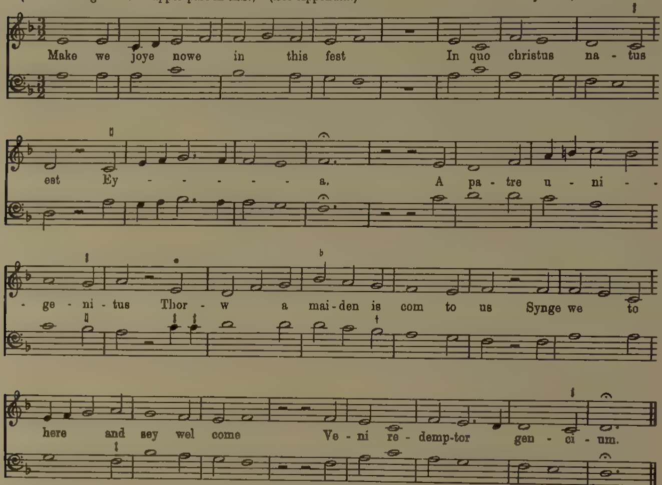
Now blessyd brother graunte us grace
A domes day to se thy face
And in thy courte to haue a place
That we mow there synge nowel. Nowel.

* Four notes omitted in MS.

"MAKE WE JOYE NOWE IN THIS FEST."

FACSIMILE LXI

(No flat in signature of upper part in MS.) (*See* Appendix.) *Date of MS., about* 1450.



Make we joye nowe in this fest
In quo Christus natus est. Eya.

A patre unigenitus
Thorw a maiden is com to us
Synge we to here and sey wel come
Veni redemptor gencium.

A solis ortus cardine
So myȝty a lord was none as he
For to oure kynde he hathe ȝeve grythe
Adam parens quod polluit.

Agnoscat omne seculum
A bryȝt sterre thre kynges come
For to seke with here presens
Verbum supernum prodiens.

Maria ventre concepit
The holy gost was ay here withe
In bedleem y borne he ys
Consors paterni luminis.

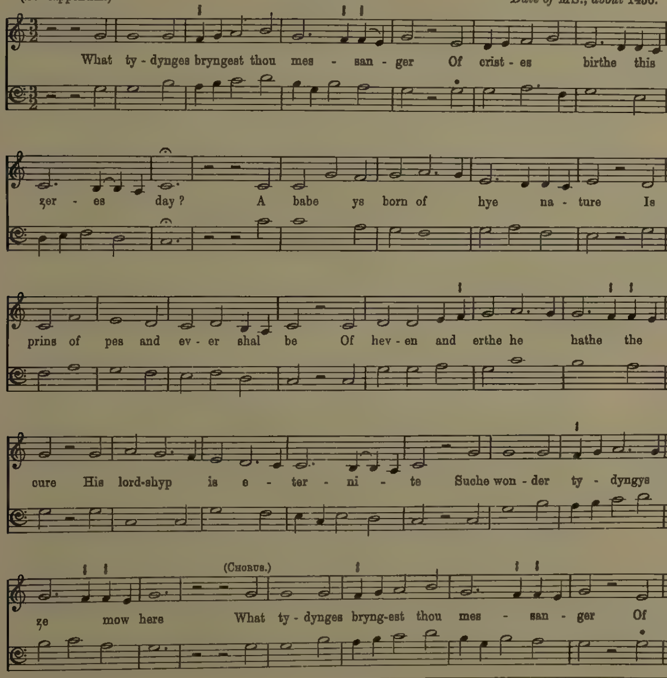
O lux beata trinitas
He lay by twene an oxe and asse
Thou moder and maiden fre
Gloria tibi domine.

* F in upper part in MS. † A in Bass in MS. ‡ G in Bass in MS.

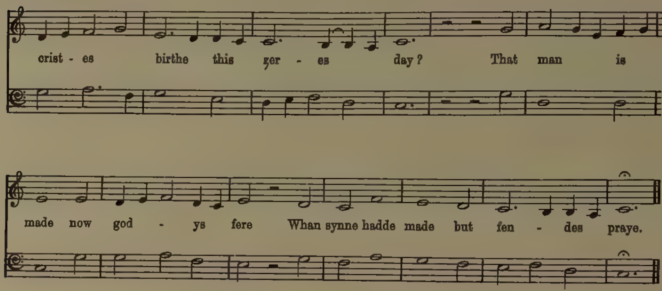
"WHAT TYDYNGES BRYNGEST THOU, MESSANGER?"

FACSIMILE LXII.

(*See* Appendix.) *Date of MS., about* 1450.



* F in MS.



What tydynges bryngest thou, messanger,
Of cristes birthe this ȝeres day?

A babe ys born of hye nature,
Is prins of pes and ever shal be,
Of heven and erthe he hathe the cure,
His lordshyp is eternite:
Suche wonder tydyngys ȝe mow here.

Chorus.—What tydynges bryngest thou, messanger,
Of cristes birthe this ȝeres day?
That man is made now godys fere,
When synne hadde made but fendes praye.

A semely syȝt hit is to se
The berde that hathe this babe y borne,
Conceyved a lord of hye degre,
And maiden as heo was by forne:
Suche wonder tydyngys ȝe mow here.

What tydynges bryngest thou, messanger,
Of cristes birthe this ȝeres day?
That maide and moder is one y fere,
And alwey lady of hye a ray.

This maide began to gretyn here childe,
And saide "haile sone, haile fader dere":
He saide "haile moder, haile maide mylde":
This gretynge was in queynte manere:
Suche wonder tydyngys ȝe mow here.

What tydynges bryngest thou, messanger,
Of cristes birthe this ȝeres day?
Here gretynge was in suche manere,
Hit turned mannys peyne to play.

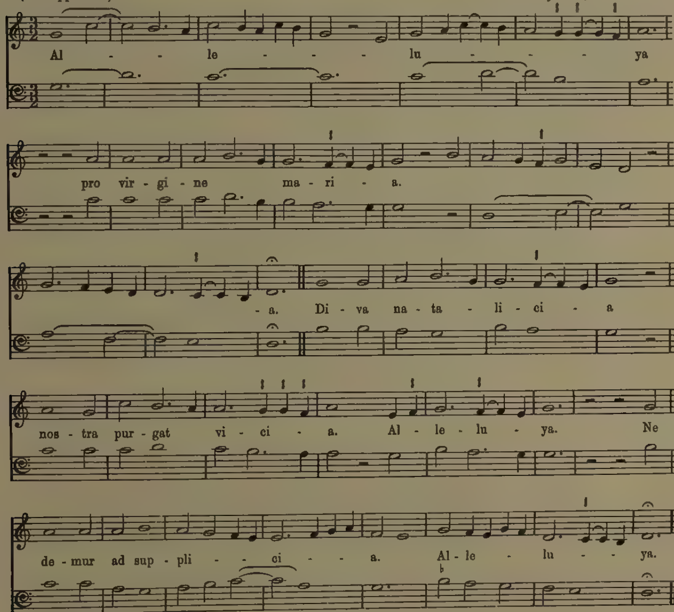
A wonder thynge is now be falle:
That lorde that formed sterre and sunne,
Heven and erthe and angelys alle,
Nowe in mankynde is by gunne:
Suche wonder tydyngys ȝe mow here.

What tydynges bryngest thou, messanger,
Of cristes birthe this ȝeres day?
A faunt that is not of o ȝere
Ever hathe y be and shal be ay.

"ALLELUYA PRO VIRGINE MARIA."

FACSIMILE LXIII.

(*See* Appendix.) *Date of MS., about* 1450.



Alleluya pro virgine maria.

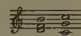
Diva natalicia
Nostra purgat vicia Alleluya
Ne demur ad supplicia. Alleluya.

Nato sacrificia
Reges aut triplicia Alleluya
Herodis post convicia. Alleluya.

Mortis vincla treicia
Noluit die tercia Alleluya
Resurgentis potencia. Alleluya.

"AVE REGINA CELORUM."

FACSIMILES LXIV. AND LXV.

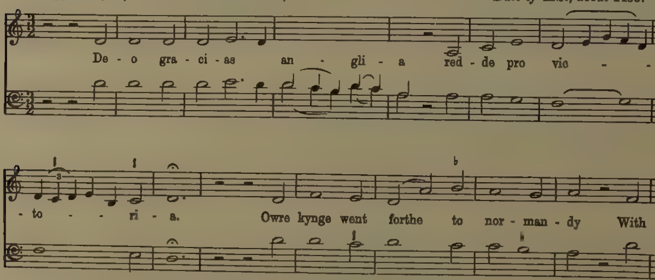
This composition has not been transcribed for the reasons already given. Notice on the lower part of Facsimile LXV. the use of reversed time-signs to indicate a quickening of movement in the upper part, where three red minims correspond in value to two black minims in the lower parts. More usually the reversed sign means that the time is to be halved. Immediately below this will be seen another example of the signs for F♯ and F♮, which have been previously noticed. In this particular instance the composer evidently felt that the F in the familiar cadence  ought to be sharpened, and possibly this was the general practice in early days, harsh though it sounds to our ears.

"DEO GRACIAS ANGLIA."

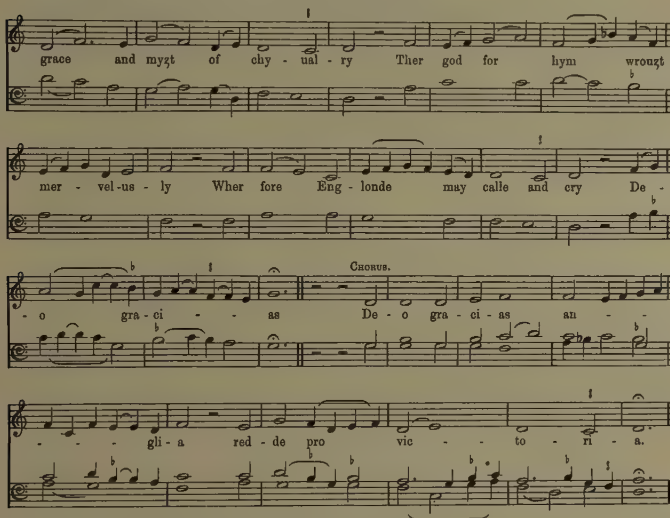
FACSIMILE LXVI.

The Cambridge version of this celebrated chorus has been published both in facsimile and modern notation,* but the Oxford version has up to this time only appeared in various garbled copies. The two MSS. (Oxford and Cambridge) vary but slightly, and only in unimportant points; the song was probably written immediately after the battle of Agincourt. The music is wonderfully bold and vigorous, though not without a few crudities.

(*See* Appendix.) (Minim = Semibreve of MS.) *Date of MS., about* 1450.



* "English Carols of the Fifteenth Century." Rockstro and Fuller Maitland.



Deo gracias anglia
Redde pro victoria.

Owre kynge went forthe to normandy
With grace and myȝt of chyualry
Ther god for hym wrouȝt mervelusly
Wher fore Englonde may calle and cry
Deo gracias.

He sette a sege the sothe for to say
To harflu toune with ryal a ray
That toune he wan and made a fray
That fraunce shal rywe tyl domesday
Deo gracias.

Than went oure kynge with alle his oste
Thorwe fraunce for alle the frenshe boste
He spared no drede of lest ne moste
Tyl he come to agincourt coste
Deo gracias.

Than for sothe that knyȝt comely
In agincourt feld he fauȝt manly
Thorw grace of god most myȝty
He had bothe the felde and the victory
Deo gracias.

There dukys and erlys lorde and barone
Were take and slayne and that wel sone
And summe were ladde in to lundone
With ioye and merthe and grete renone
Deo gracias.

Now gracious god he saue oure kynge
His peple and alle his wel wyllynge
Ȝef hym gode lyfe and gode endynge
That we with merthe mowe sauely synge
Deo gracias.

* A B crotchets in MS. instead of B C.

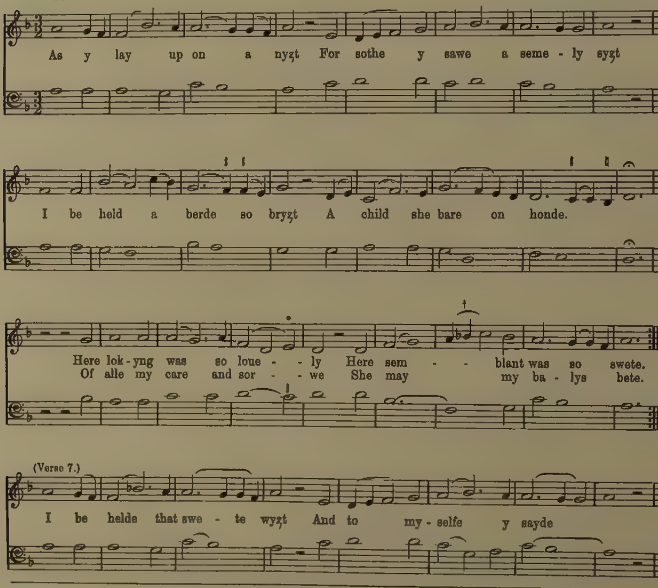
"AS Y LAY UP ON A NYȜT."

FACSIMILES LXVII. AND LXVIII.

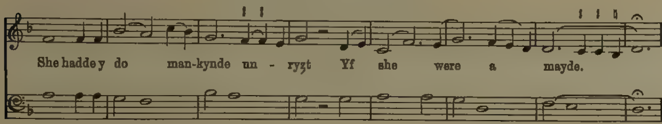
The melody of this song is full of genuine tenderness; this, coupled with regularity of form and well-defined modulations, places it amongst some of the best productions of its period.

In the manuscript the flat is not in the signature of either part throughout.

(*See* Appendix). *Date of MS., about* 1450.



* D in Bass in MS. † E in Bass in MS.



As y lay up on a nyȝt
For sothe y sawe a semely syȝt
I be held a berde so bryȝt
A child she bare on honde.

Here lokyng was so louely
Here semblant was so swete
Of alle my care and sorwe
She may my balys bete.

By here sate a seriant
That seide al in his sawe
He semyd by his semblant
A man of the olde lawe.

Thou wondyrst he seide skilfully
In thynge thou hast be holde
And so y dyde trywly
Tyl talys were me y tolde.

They* that y unworthy be
She is mary myn owne wyf
God wote she hadde neuer childe by me
And ȝyt y loue here as my lyf.

Y trust un to here godenys
She wolde not mysdoo
That y wyst ful wel y wys
For ofte y haue y founde hit soo.

I be helde that swete wyȝt
And to my selfe y sayde
She hadde y do man kynde unryȝt
Yf she were a mayde.

His here was hore al on his hede
His ble be gan to glyde
She herde ful wel what y sayde
And bade me faire a byde.

And saide she was a lone
Maide and moder y core
And with oute wem of man
A childe she hadde y bore.

But er euer y wyste
Here wombe be gan to ryse
Y telle ȝow trywthe trywly
Y note in whoche wyse

That rather a maide sholde
With oute man conceyue
Than mary mysdo wolde
An soo iosep disceyue.

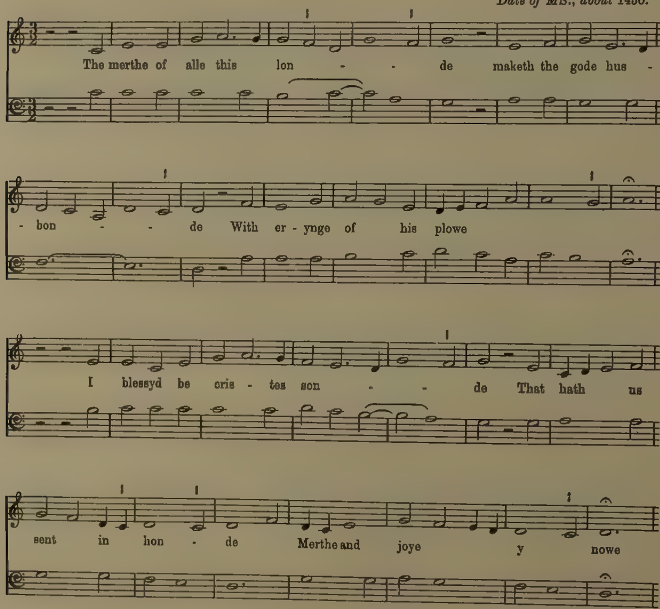
* A form of "though."

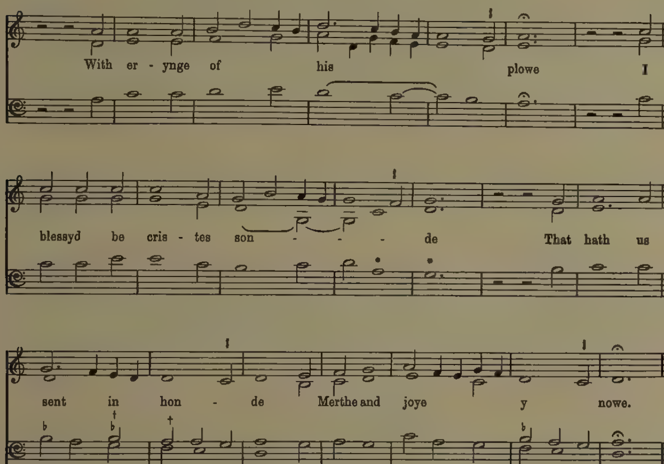
"THE MERTHE OF ALLE THIS LONDE."

FACSIMILE LXIX.

I should place the date of this composition earlier than many others in this particular MS. The crudity of the two-part harmony is most noticeable, and in every respect it appears to be "behind the time." The persistent consecution of the first inversion of the triad in the three-part writing is very remarkable.

Date of MS., about 1450.





The merthe of alle this londe
Maketh the gode husbonde
With erynge of his plowe
I blessyd be cristes sonde
That hath us sent in honde
Merthe and joye y nowe.

The plowe gothe mony a gate
Bothe erly and eke late
In wynter in the clay
A boute barly and whete
That makethe men to swete
God spede the plowe al day.

Browne morel and gore
Drawen the plowe ful sore
Al in the morwenynge
Rewarde hem ther fore
With a shefe or more
Alle in the evenynge.

Whan men by gynne to sowe
Ful wel here corne they knowe
In the mounthe of may
Howe ever janyver blowe
Whether hye or lowe
God spede the plowe alle way.

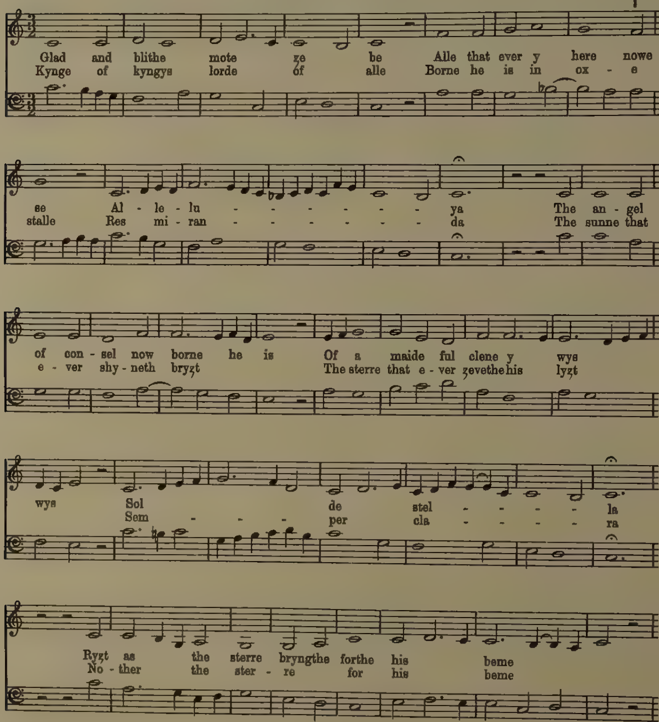
Whan men by gynnethe to wede
The thystle fro the sede
In somer whan they may
God lete hem wel to spede
And longe gode lyfe to lede
Alle that for plowe men pray.

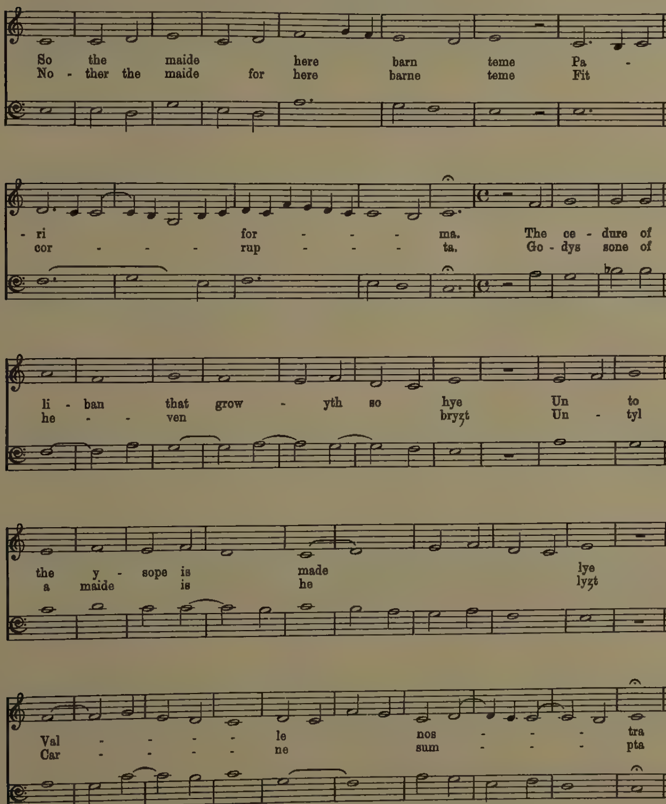
* B A in Bass in MS. † D C in Tenor in MS.

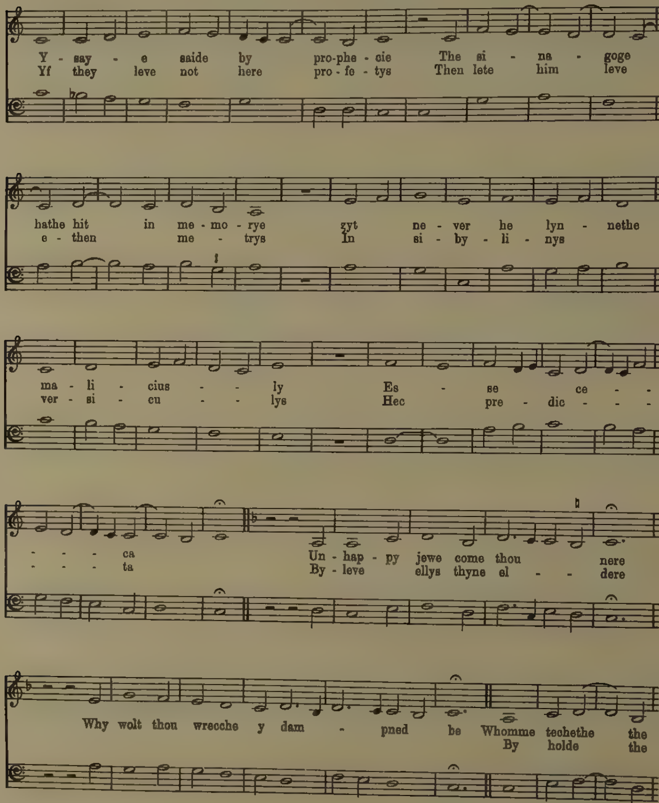
"GLAD AND BLITHE MOTE ȜE BE."

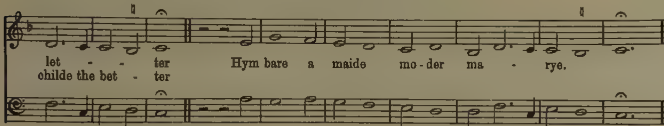
FACSIMILES LXX. AND LXXI.

***Date of MS., about* 1450.**




So the maide here barn teme Pa -
No - ther the maide for here barne teme Fit
- ri for - - - ma. The ce - dure of
cor - - - rup - - - ta. Go - dys sone of
li - ban that grow - yth so hye Un to
he - - ven bryȝt Un - tyl
the y - sope is made lye
a maide is he lyȝt
Val - - - - - le nos - - - tra
Car - - - - - ne sum - - - pta


Y - say - e saide by pro-phe - cie The si - na - goge
Yf they leve not here pro - fe - tys Then lete him leve
hathe hit in me - mo - rye zyt ne - ver he lyn - nethe
e - then me - trys In si - by - li - nys
ma - li - cius - - ly Es - se ce - - -
ver - si - cu - - lys Hec pre - dic - - -
- - - ca Un - hap - py jewe come thou nere
- - - ta By - leve ellys thyne el - - dere
Why wolt thou wrecche y dam - pned be Whomme techethe the
By holde the



Glad and blithe mote ȝe be
Alle that ever y here nowe se
Alleluya.

Kynge of kyngys, lorde of alle
Borne he is in oxe stalle
Res miranda.

The angel of consel now borne he is
Of a maide ful clene y wys
Sol de stella.

The sunne that ever shyneth bryȝt
The sterre that ever ȝevethe his lyȝt
Semper clara.

Ryȝt as the sterre bryngthe forthe his beme
So the maide here barn teme
Pari forma.

Nother the sterre for his beme
Nother the maide for here barne teme
Fit corrupta.

The cedure of liban that growythe so hye
Un to the ysope is made lye
Valle nostra.

Godys sone of heven bryȝt
Un tyl a maide is he lyȝt
Carne sumpta.

Ysaye saide by prophecie
The sinagoge hathe hit in memorye
Ȝyt never he lynnethe maliciusly
Esse ceca.

Yf they leve not here profetys
Then lete hem leve ethen metrys
In sibylinys versiculys
Hec predicta.

Un happy jewe come thou nere
By leve ellys thyne eldere
Why wolt thou wrecche y dampned be?

Whomme techethe the letter
By holde the childe the better
Hym bare a maide moder marye.

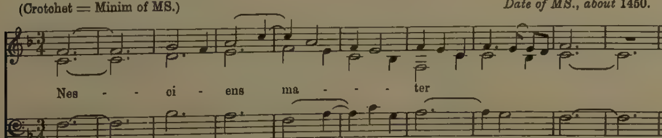
"NESCIENS MATER VIRGO."

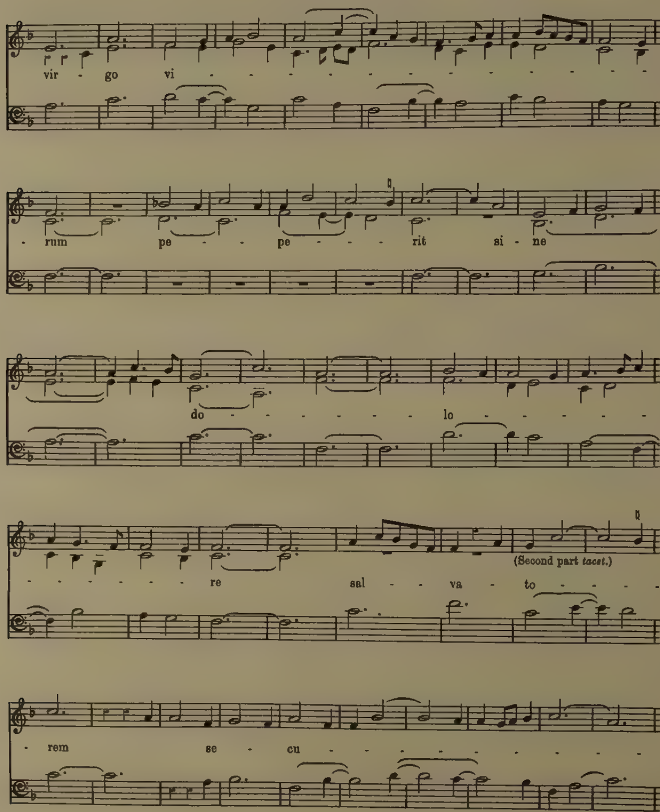
FACSIMILE LXXII.

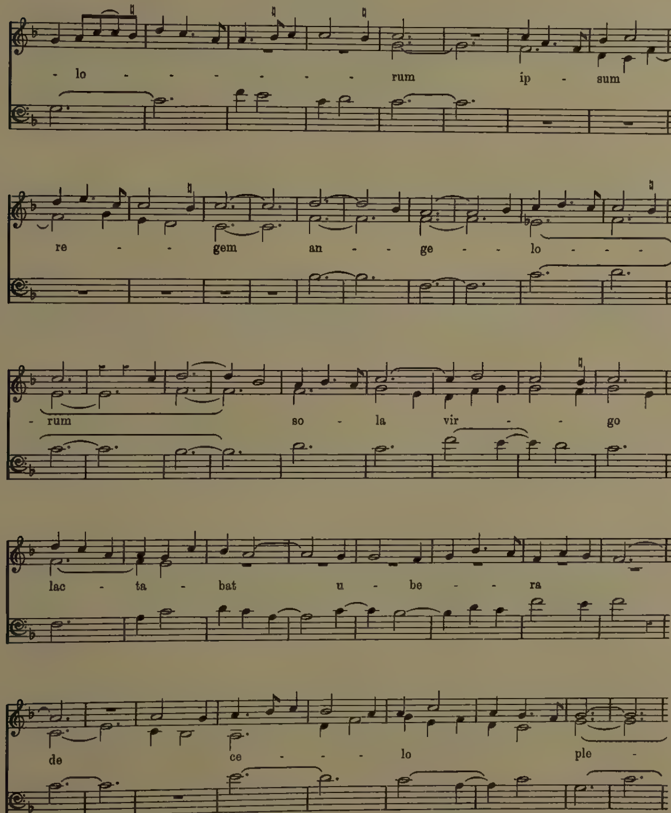
We have here a composition which, notwithstanding its respectable age of at least 450 years, would be far from uninteresting if sung, just as it stands, in any church or concert-room. The harmonies are very pure, the melody is sweet, and the final cadence is most effective. It evidently is the work of a master-hand of this early period in the history of our art.

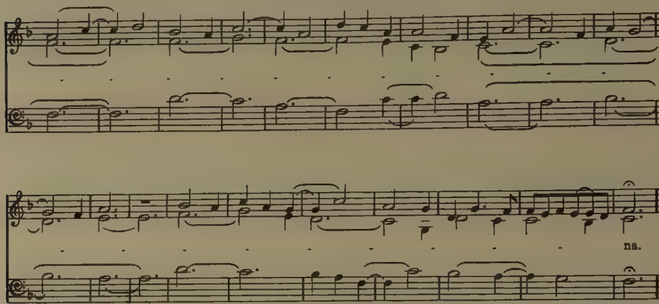
In the manuscript the flat is omitted from the signature of some lines.

(Crotchet = Minim of MS.) *Date of MS., about* 1450.




vir - go vi - - - - - - - - - - - - - - -
- rum pe - - pe - - - rit si - ne
do - - - - - - lo - - - - - -
- - - - - - - re sal - - va - to - - - - -
(Second part tacet.)
- rem se - cu - - - - - - - - - - -


- lo - - - - - - - rum ip - sum
re - - gem an - - ge - - lo - - - -
- rum so - la vir - - go
lac - ta - bat u - be - - ra
de ce - - - - lo ple -



"SANCTA MARIA VIRGO."

FACSIMILE LXXIII.

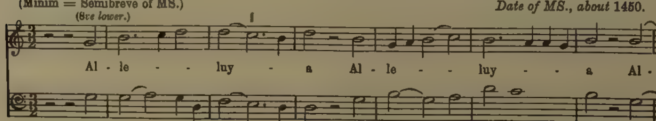
This composition is remarkable only for its crudity. It has therefore been omitted.

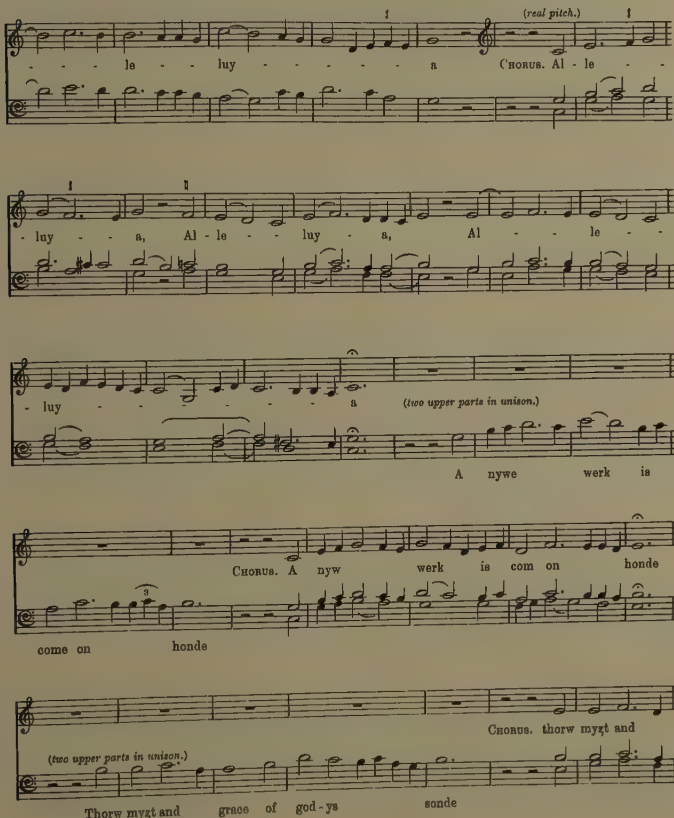
"ALLELUYA. A NYWE WERK IS COME ON HONDE"

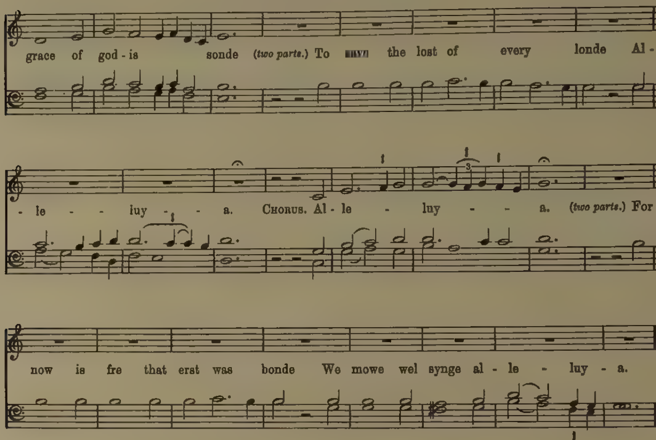
FACSIMILES LXXIV. AND LXXV.

In this composition we have two examples of the practice of sharpening the subdominant of the scale in the penultimate chord of a cadence (see bars 15 and 24). Notice, too, in bar 16, the use of the letter C as a natural to contradict the preceding C♯.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.




(real pitch.)
- - - le - - luy - - - - - a
Chorus. Al - le - -
- luy - - a, Al - le - - luy - a, Al - - le - -
- luy - - - - - - - a
(two upper parts in unison.)
A nywe werk is
Chorus. A nyw werk is com on honde
come on honde
(two upper parts in unison.)
Thorw myȝt and grace of god - ys sonde
Chorus. thorw myȝt and



Alleluya.

A nywe werk is come on honde
Thorw myȝt and grace of godys sonde
To saue the lost of euery londe
For now is fre that erst was bonde
    We mowe wel synge alleluya.

By gabriel by gunne hit was
Ryȝt as the sunne shone thorwe the glas
Jesu cryst conceyued was
Of mary moder ful of grace
    Nowe synge we here alleluya.

Nowe is fulfylled the prophecie
Of dauid and of jeremie
And al so of ysaie
Synge we ther fore bothe loude and hye
    Alleluya alleluya.

Simeon on his armys ryȝt
Clypped Jesu ful of myȝt
And sayde unto that barne so bryȝt
"Y see my sauyoure in syȝt"
    And songe ther withe alleluya.

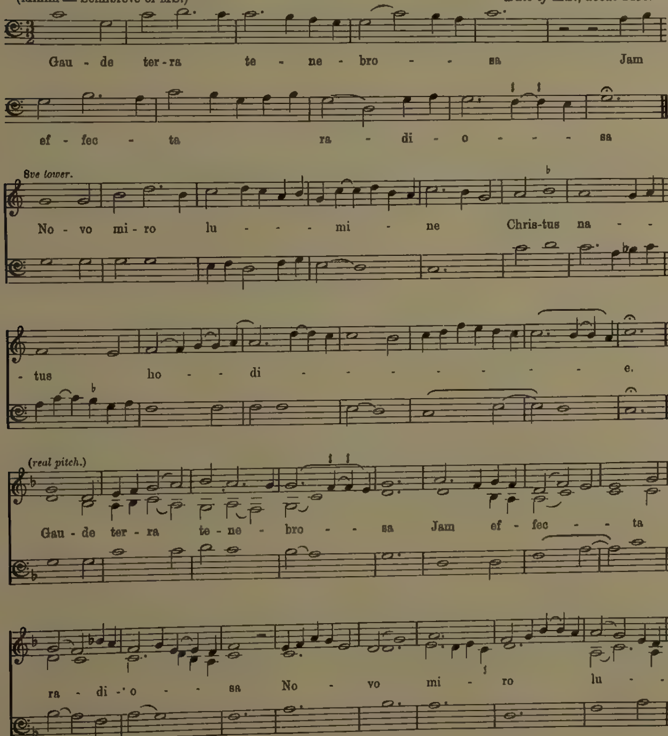
Tho he saide with oute lece
"Lorde thou sette thy seruant in pece
For nowe y haue that y euer chece
Alle oure ioyes to encrece
    Ther seyntes syngethe alleluya."

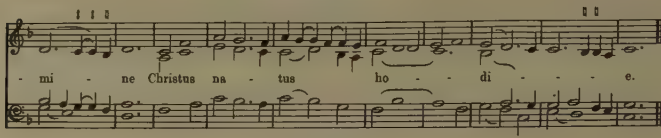
Alleluya this swete songe
Oute of a grene branche hit spronge
God sende us the lyf that lasteth longe
Nowe ioye and blysse be hem a monge
    That thus cunne synge alleluya.

"GAUDE TERRA TENEBROSA."

FACSIMILE LXXVI.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.





Gaude terra tenebrosa
Jam effecta radiosa
Novo miro lumine
Christus natus hodie.

Spes humana reuiuiscat
Ad superna resipiscat
Nouo miro.

Hec est stella fouens solem
Verbum dei patris prolem
Nouo miro.

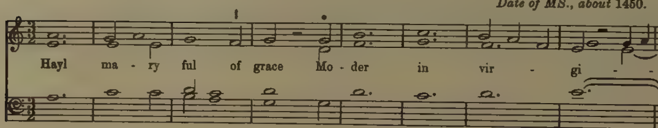
Hec est sponsa summi regis
Hec et ductrix christi gregis
Nouo miro.

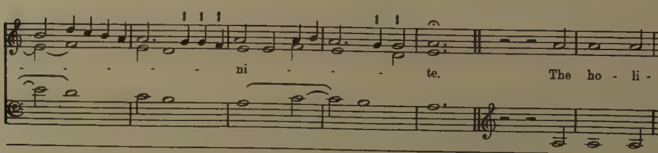
O maria stella maris
Me a labe tuearis
Nouo miro.

"HAYL MARY FUL OF GRACE."

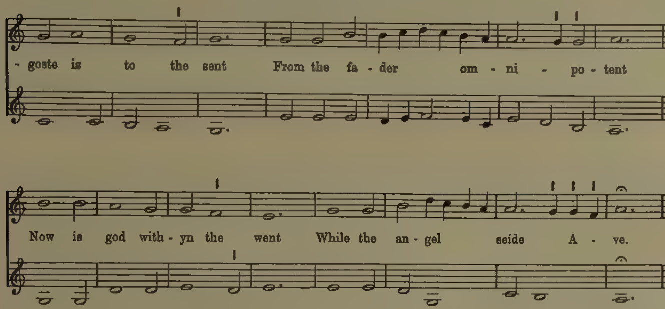
FACSIMILE LXXVII.

Date of MS., about 1450.





* Upper note A in MS.



Hayl mary ful of grace
Moder in virginite.

The holigoste is to the sent
From the fader omnipotent
Now is god with yn the went } While the angel seide Aue.

When the angel aue by ganne
Fleshe and blode to gedre ranne
Mary bare bothe god and manne } Thorwe the vertu of the dignite.

So seithe the gospel of syn johne
God and man is made al one
In flesche and blode body and bone } O god in personys thre.

And the prophete jeremye
Tellethe in his prophecie
That the sone of marie } For us deyde uppon a tre.

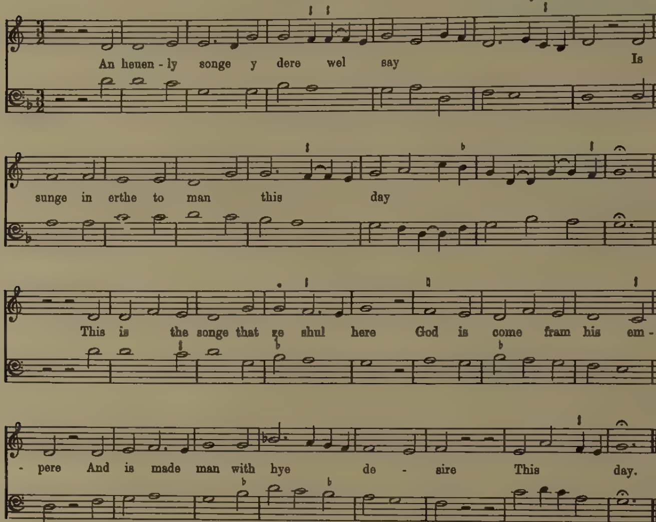
Moche ioye was us y graunte
And in erthe pees y plaunte
When y bore was that faunte } In the londe of galile.

Mary graunte us of the blys
There as thy sonys wonynge ys
Of that we haue y done a mys } Pray for us pur charite.

"AN HEVENLY SONGE Y DERE WEL SAY."

FACSIMILE LXXVIII.

Date of MS., about 1450.



An heuenly songe y dere wel say
Is sunge in erthe to man this day.

This is the songe that ʒe shul here
God is come fram his Empere
And is made man with hye desire
This day.

He toke oure kynde al of a mayde
By oxe and asse he was y layde
Nowe is fulfylled that scripture sayde
This day.

Ay y wonder this in my mynde
That he that alle may loose and bynde
Wolde be layde by beestis unkynde
This day.

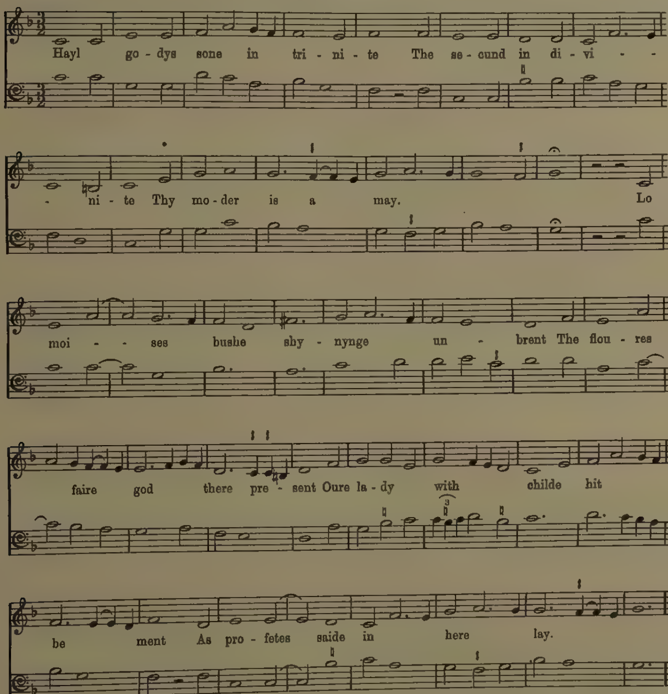
He is a lorde and by nature
A maydnys breest he soke ful pure
Heuen and erthe bethe in his cure
This day.

* A in MS.

"HAYL GODYS SONE IN TRINITE."

FACSIMILE LXXIX.

Date of MS., about 1450.



* F in MS.

Hayl godys sone in trinite
The secund in diuinite
Thy moder is a may.

Lo moises bushe shynynge unbrent
The floures faire god there present
Oure lady with childe hit be ment
As profetes saide in here lay.

This is gedeonys wulle felle
On whom the dewe of heuen dyde dwelle
The dewe of heuen on mary fel
Whan she conceyued Adonay.

Aronnys rodde withoute licoure
By merueyl bare bothe fruyte and floure
So god and man oure sauyoure
A clene mayde hathe borne this day.

This jacobys sterre with shynynge leme
That balaam sey in balakkys reme
Figurethe mary that in Bedleme
Bare jesu and leyde in hay.

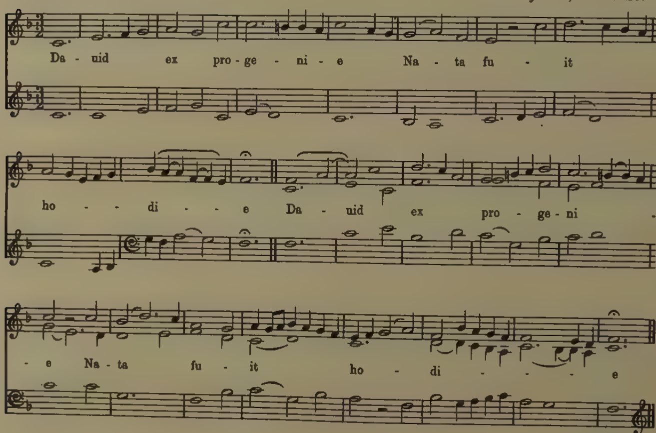
But god be wreyde by faire figure
His virginel progeniture
Nowe maryes sone haue us in cure
And graunte us blys that lastethe ay.

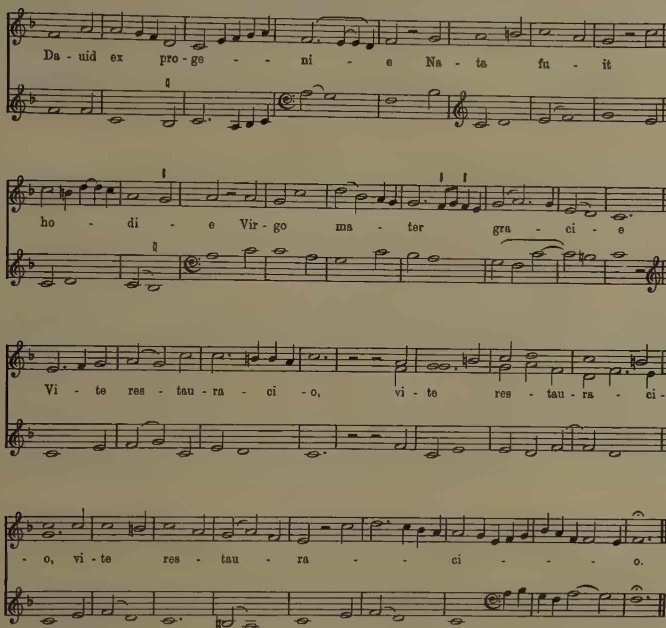
"DAVID EX PROGENIE."

FACSIMILES LXXX. AND LXXXI.

(Minim = Semibreve of MS.)

Date of MS., about 1450.





Dauid ex progenie
Nata fuit hodie
Virgo mater gracie
Vite restauracio.

Ex spina rosa nascitur
In qua fructus gignitur
Per quem mors destruitur
Et datur saluacio.

Natus es de virgine
Sine viri semine
Patri compar domine
Regnans sine termino.

Cuius fuit passio
Omnium redempcio.
Nostra ergo concio
Marie cum filio
Benedicat domino.

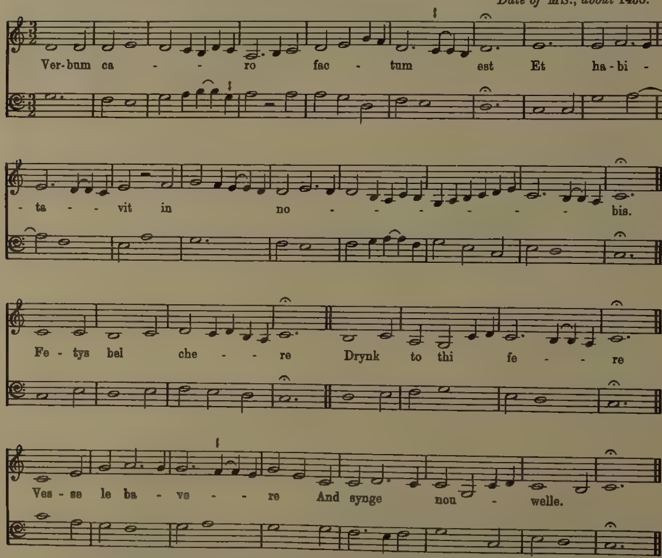
"VERBUM CARO FACTUM EST."

FACSIMILE LXXXI.

The words of this Carol are interesting as containing portions of three languages—Latin, English, and French. After the opening Latin text, "The word was made flesh and dwelt among us," we have :—

"Fetys bel chere,
Drynk to thi fere
Vesse le bauere,
And synge nouwelle."

Date of MS., about 1450.



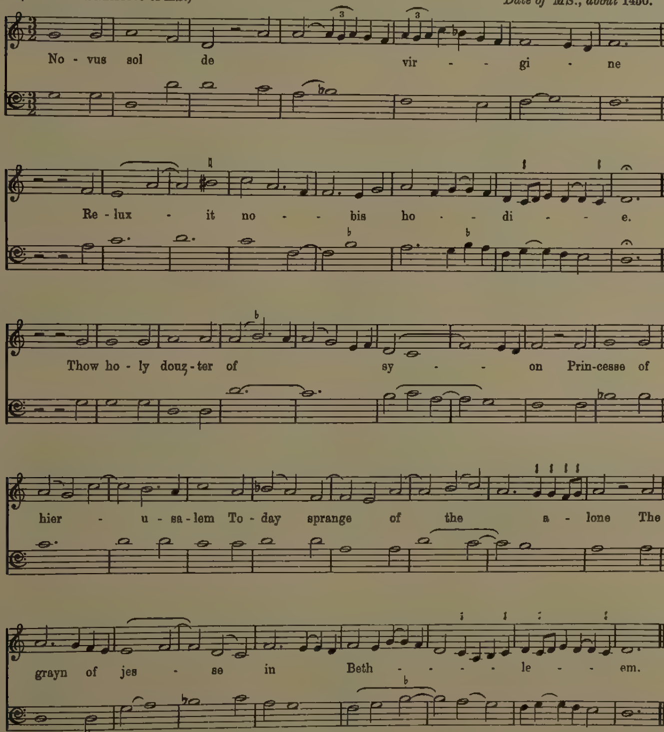
Notum fecit dominus } Alleluya &c.
Salutare suum

Prope inuocauit me } Alleluya &c.
Pater meus es tu

"NOVUS SOL DE VIRGINE."

FACSIMILE LXXXII.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.



Novus sol de virgine
Reluxit nobis hodie.

Thow holy douȝter of syon
Princesse of hierusalem
To day sprange of the alone
The grayn of jesse in Bethleem.

This day also the bryȝt sterre
That balam gan so to magnifye
Aroos of the to stynt oure werre
And in derknys us to gye.

Thou ert also a boue echone
A moder and a mayde trywe
And the ȝerde eke of aaron
That bare this day a burion nywe.

The orient lyȝt of nazareth
Thou ert also to stynt oure stryffe
That brouȝtyst forthe a gaynys dethe
This day the sothfast man of lyffe.

Thow ert eke the flees of gedeon
Y dewed with the holigoste
The chaste temple of salemon
Clere as cristal in euery coste.

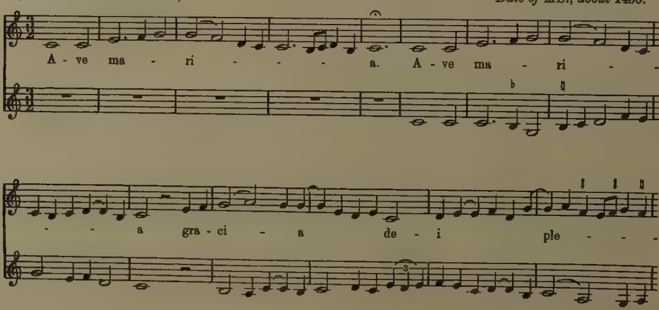
Thou ert eke the ioye of israel
To stynt alle oure olde sorwe
The gate the whyche ezechiel
Sawe alway clos bothe eue and morwe.

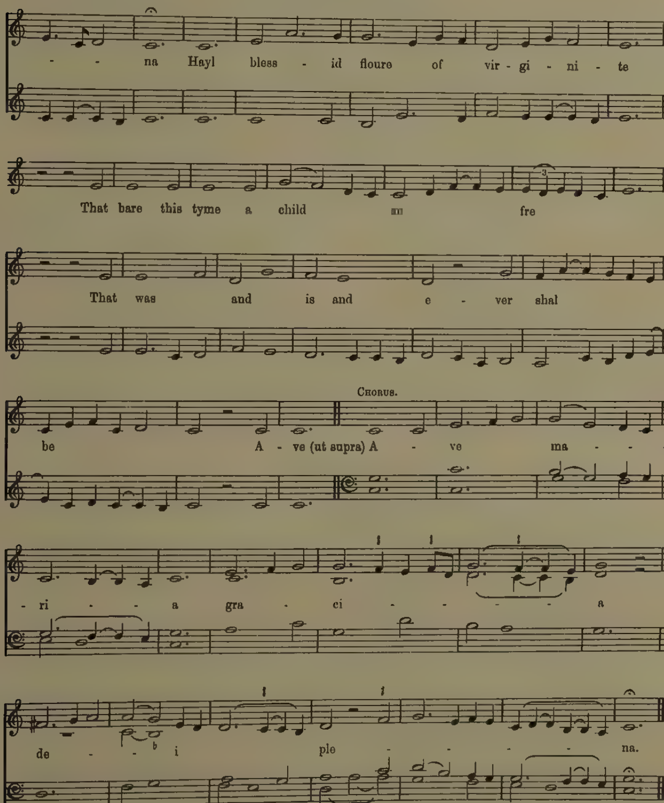
And thou ert eke the purpyl rose
That whylom grewe in jerico
The fadres wysdom to enclose
Thou were the temple and toure also.

"AVE MARIA GRACIA."

FACSIMILE LXXXIII.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.




- - na Hayl bless - id floure of vir - gi - ni - te
That bare this tyme a child fre
That was and is and e - ver shal
be A - ve (ut supra) A - ve ma - - -
Chorus.
- ri - - a gra - ci - - - - a
de - - i ple - - - - na.

"NESCIENS MATER VIRGO."

FACSIMILES LXXXIV. AND LXXXV.

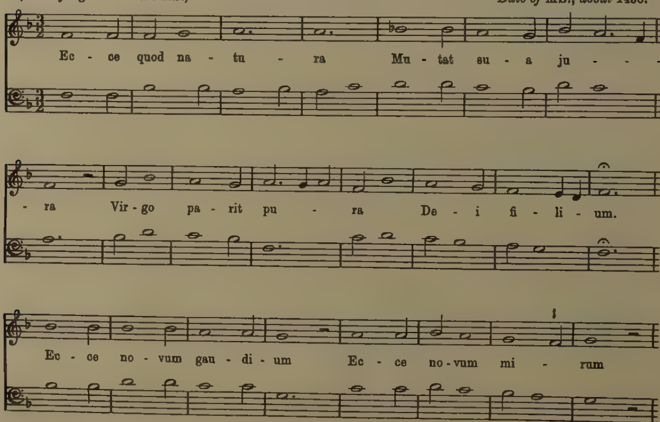
We have not thought it worth while to print a transcription of this composition. It presents few points of interest to outweigh the many crudities that occur. The reader will notice in the facsimiles the frequent changes of time, indicated by the circle and semicircle with or without a dot in the centre.

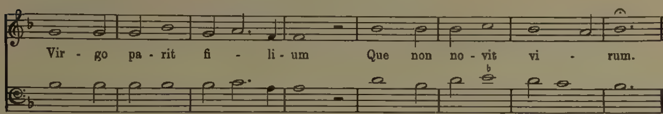
"ECCE QUOD NATURA."

FACSIMILE LXXXV.

We have here a setting of words which have occurred previously. There is no signature in the original, but I think there can be little doubt that this was an accidental omission by the copyist. The fact that in one case a flat is placed against the note B (see bar 5) may, however, make the critical reader unwilling to jump to this conclusion; if so, he should go through it with a b-quadratum and see the result.

(No Key-signature in the MS.) *Date of MS., about* 1450.





Ecce quod natura
Mutat sua iura
Virgo parit pura
Dei filium.

Ecce nouum gaudium
Ecce nouum mirum
Virgo parit filium
Que non nouit virum.

Que non nouit virum
Sed ut pirus pirum
Gleba fert papirum
Rosa lilium.

Mundum deus flebilem
Videns in ruina
Florem delectabilem
Produxit de spina.

Produxit de spina
Virgo que regina
Mundi medicina
Salus gencium.

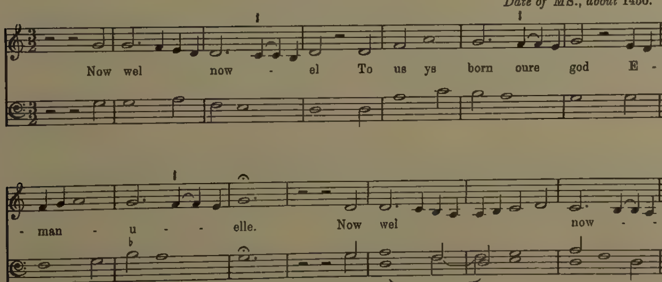
Nequiuit diuinitas
Plus humiliari
Nec nostra fragilitas
Magis exaltari.

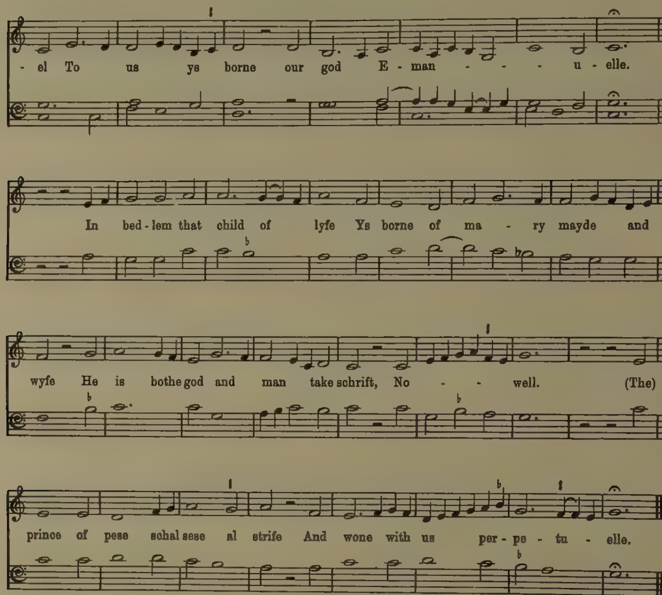
Magis exaltari
Quam celo collocari
Deo que equari
Per conjugium.

"NOWELL, NOWELL."

FACSIMILE LXXXVI.

Date of MS., about 1450.





Now wel nowel
To us ys born oure god Emanuelle.

In bedlem that child of lyfe
Ys borne of mary mayde and wyfe
He is bothe god and man take schrift
(The) prince of pese schal sese al strife
And wone with us perpetuelle.

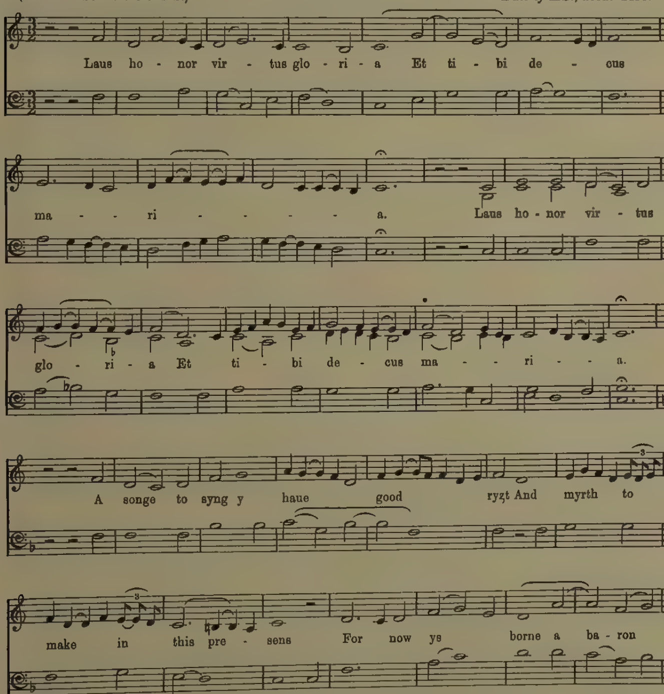
This child shal by us with his blode
And be nayled on a roode
His raintsum passyth al erthly goode
Alas what wyȝte dar be so woode
To sle so gentyl a iuwelle.

By his pooste this child shal ryse
Fro helle he shal take his empryse
And saue mankynde in this wyse
Thus tellethe us the prophecyys
Here be forne as they dyde telle.

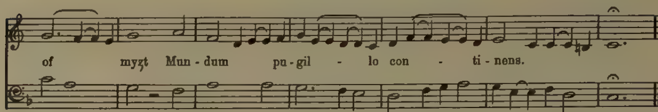
"LAUS HONOR VIRTUS GLORIA."

FACSIMILE LXXXVII.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.



* Bass notes F E (instead of A G) in MS.



Laus honor virtus gloria
Et tibi decus maria.

A songe to syng y haue good ryȝt
And myrth to make in this presens
For now ys borne a baron of myȝt
Mundum pugillo continens.

This babe was borne on ȝoule nyȝt
In bedlehem of oure lady
The name of hym is called ryȝt
Verbum patris altissimi.

That nowe is come pees for to make
By twene the fader of hevyn and us
And nowe for that childys sake
Exultet celum laudibus.

Oure synne to slee he toke the way
In to the worle fro heuyn riche blysse
And ther fore bothe nyȝt and day
Resultet terra gaudiis.

The childe fellyd alle the fendys pride
And with harde yren bonde hym in cloos
And with the blode of his dere syde
Soluit a pena miseros.

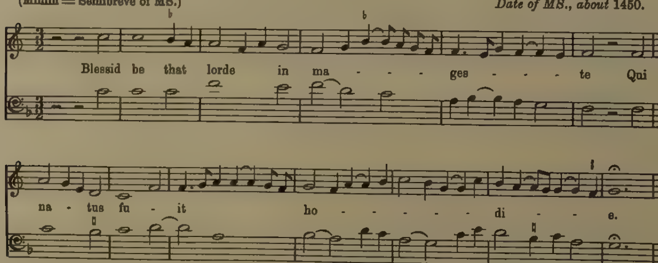
Nowe iesu cryst that come so stylle
In to the wombe of mary fre
We praye the ȝyf hit be thy wylle
Mane nobiscum domine.

CHILDE.*

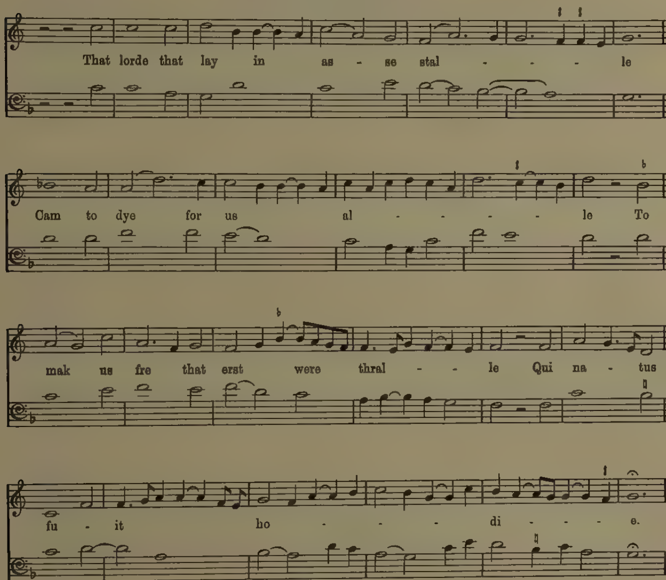
"BLESSID BE THAT LORDE IN MAGESTE."

FACSIMILE LXXXVIII.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.



* This is presumably the name of the composer.



Blessid be that lorde in mageste
Qui natus fuit hodie.

This lorde that lay in asse stalle
Come to dye for us alle
To make us fre that erst were thralle } Qui natus fuit hodie.

Wel mowe we glad and mery bee
Sithe we were thralle and nowe be free
The fende oure foo he made to flee } Qui natus fuit hodie.

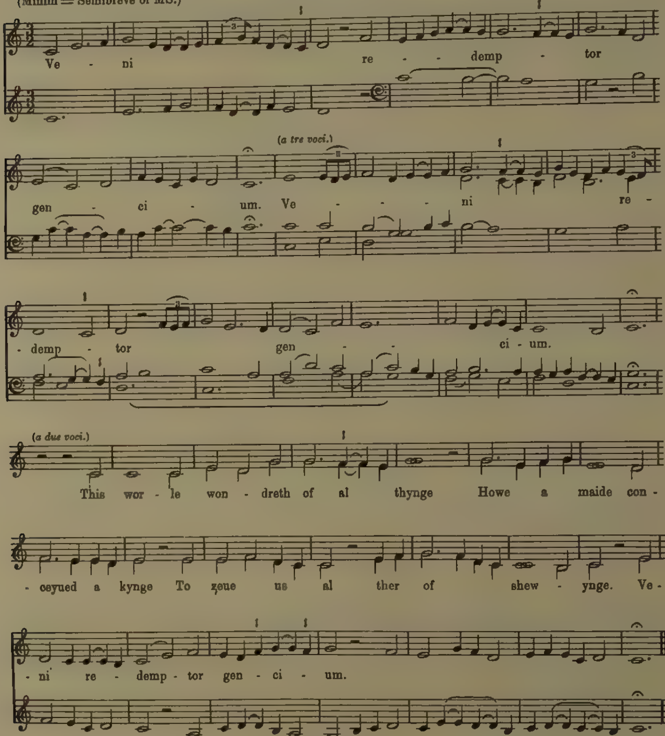
And sithe oure foo is fled fro us
We mowe wel synge and say ryȝt thus
Wel come he be this lorde iesus } Qui natus fuit hodie.

Nowe blessyd be this lord benynge
That nolde his cruelle dethe resynge
But for man kynde to dye endynge } Qui natus fuit hodie.

"VENI REDEMPTOR GENCIUM."

FACSIMILE LXXXIX.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.



Veni redemptor gencium.

This worle wondreth of al thynge
Howe a maide conceyued a kynge
To ȝeue us al ther of shewynge
} Veni redemptor gencium.

Whan gabriel come with his gretynge
To mary moder that swete thynge
He graunted and saide with grete lykynge
} Veni redemptor gencium.

Ambrose saide in his writynge
Cryst sholde be in a maide dwellynge
To make sothe alle that syngynge
} Veni redemptor gencium.

And dauyd saide in his spellynge
That truthe sholde be in erthe growynge
To us byer of alle thynge
} Veni redemptor gencium.

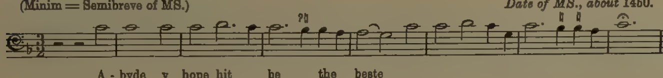
Cryst y crowned at oure be gynnynge
Be with us at oure endynge
Us to thy ioye for to brynge
} Veni redemptor gencium.

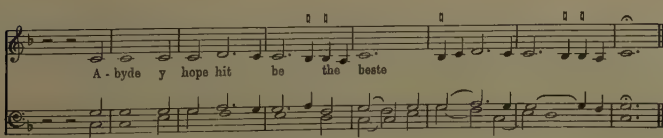
"ABYDE Y HOPE HIT BE THE BESTE."

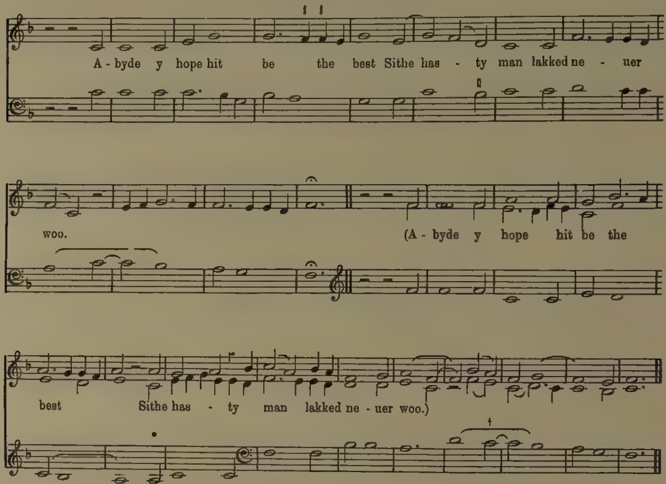
FACSIMILE XC.

The quaint beauty of both words and music of this sacred song deserves recognition. Its construction also shows a laudable attempt at variety and contrast, the alternation of one, two, and three voice-parts producing an excellent effect.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.







Abyde y hope hit be the beste
Sithe hasty man lakked neuer woo.

Late euery man that wole haue reste
Euer ben a vised what he wole doo.

Preve or ȝe take thenke or ȝe feste
In wele be ware or ȝe be woo.

Under the busche ȝe shul tempeste
A byde tyl hit be ouer goo.

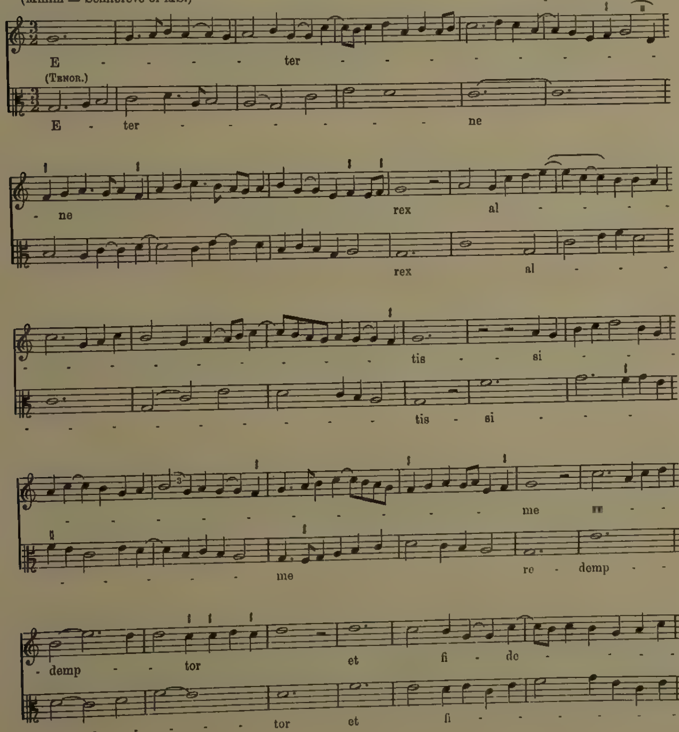
For longe tyme ȝoure hert shal breste
Abyde y consayl ȝow do soo.

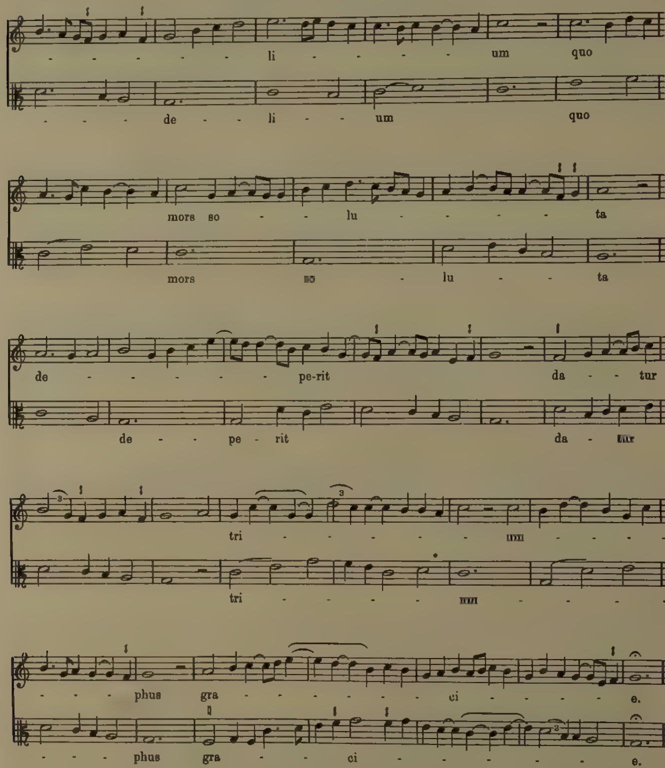
* G in MS. † D in second voice part in MS.

"ETERNE REX ALTISSIME."

FACSIMILE XCI.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.





* The "2" written under this note, signifying that it must be doubled in value, seems to be wrongly inserted here.

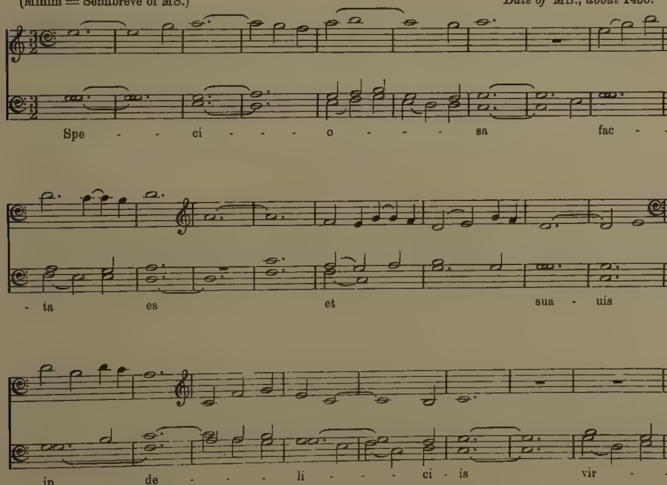
"SPECIOSA FACTA ES."

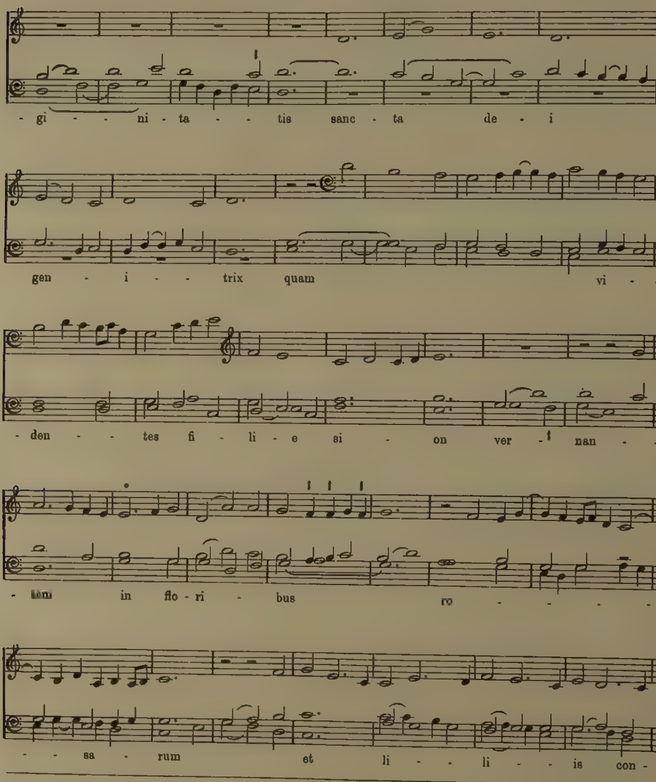
FACSIMILES XCII. AND XCIII.

This composition is an example of a motet not founded on any plain-song; it is, as we should now term it, an original composition. The words "Speciosa facta es, et suavis in deliciis tuis, sancta Dei Genitrix" constitute one of the antiphons for use "in festis B. Mariae Virginis," but there is no trace of the plain-song of the antiphon in this piece. The words are founded on Cant. vii. 6, and portion of the latter half of Cant. vi. 9.

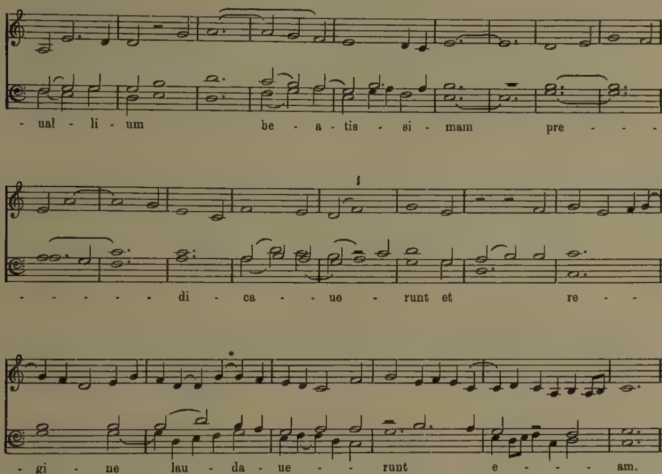
Owing to its great length we have ventured to give it in "short score," instead of vocal score with pianoforte part; but care has been taken to make the movement of the voices so evident that a vocal score can be easily written out by any one who may desire to do so. There appears to be some fault in the 5th and 4th bars from the end; the critical reader should compare this portion with the facsimile.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.





* Dot omitted in MS.



* A single crotchet in MS.

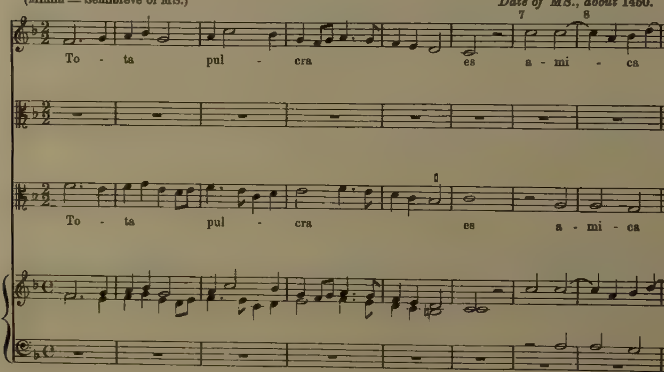
"TOTA PULCHRA ES."

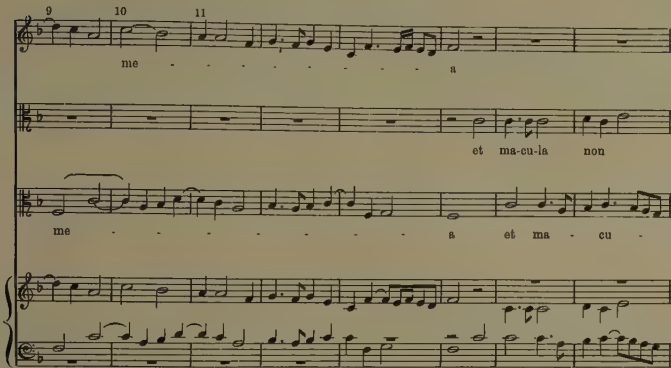
FACSIMILES XCIV. AND XCV.

The three-part writing of this motet is so very interesting that it well deserves to be transcribed in full. It contains a good deal of clever imitation, a fair specimen of which may be found in bars 7 to 11. The points of imitation between bars 29 to 34 speedily became the common property of all succeeding polyphonic writers. The whole composition shows such symptoms of skilful workmanship that it will repay a careful examination. The entry of one voice-part on a single repeated note (see bars 22-23, 38-39, 64-65, 80-81) became a tiresome mannerism in the early part of the next century, and forms a characteristic in a great portion of early English Cathedral music. It is most unfortunate that the third voice-part is incomplete, but in many places the author's intention is so clear (see the double counterpoint in bars 99-107), that we have ventured to restore it.

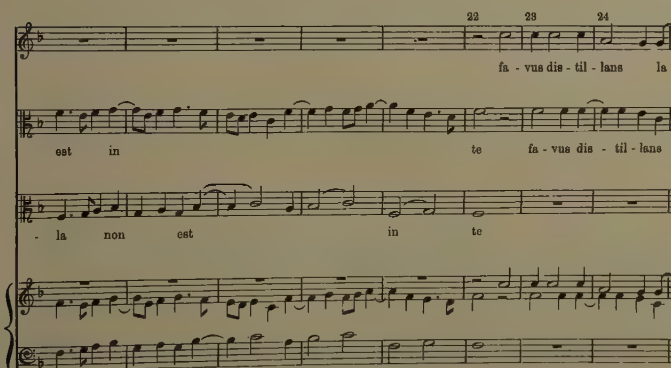
In transcribing the music we have to some extent departed from the original in placing a flat in the signature of all the voice-parts throughout. The text is from Cant. iv. 7, 8, 10, 11, and Cant. ii. 11, 12, but we do not pretend to have succeeded in fitting it to the music. Some passages are free from doubt, while in others the words seem to have been written in without the least regard to the notes to which they are to be sung. Contrast, for instance, bars 80 to 87 with the passage that immediately follows them.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.

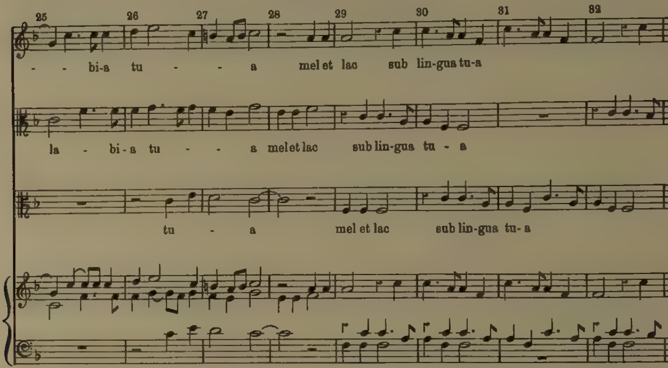


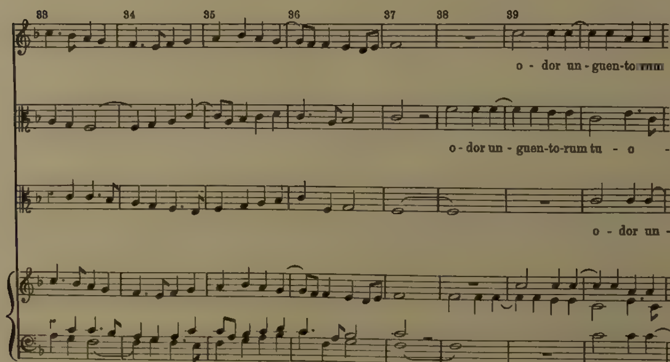


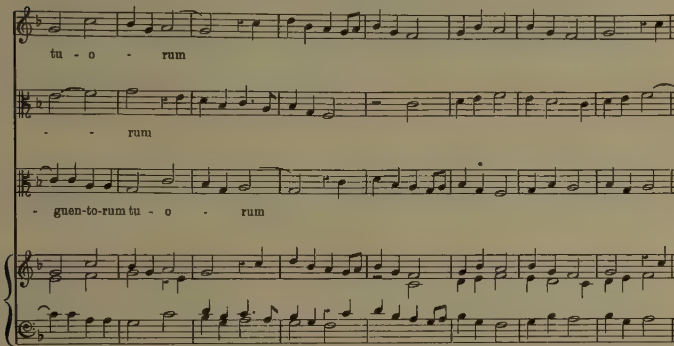
9 10 11
me - - - - - - - - - a
et ma-cu-la non
me - - - - - - - a et ma - cu -

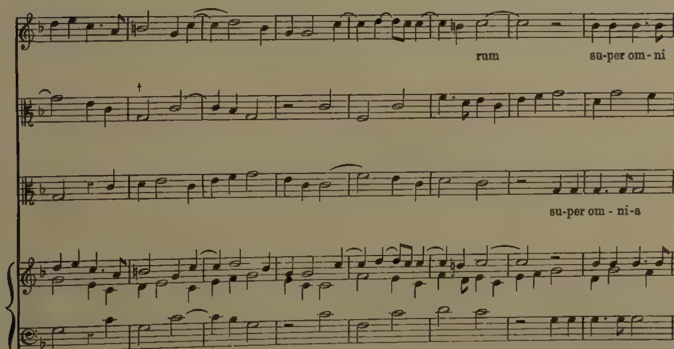


22 23 24
fa - vus dis - til - lans la -
est in te fa - vus dis - til - lans
- la non est in te

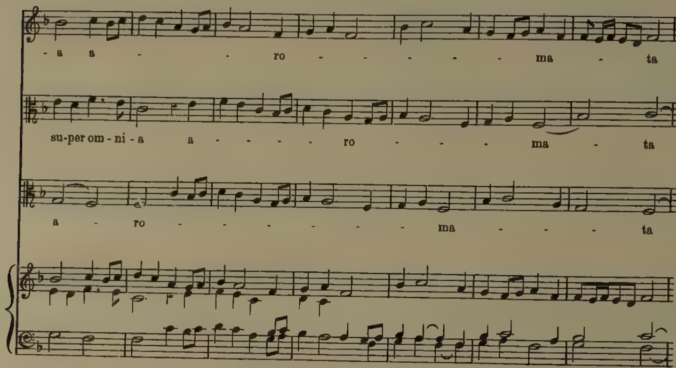

25 26 27 28 29 30 31 32
- - bi-a tu - - a mel et lac sub lin-gua tu-a
la - bi - a tu - - a mel et lac sub lin-gua tu - a
tu - a mel et lac sub lin-gua tu- a

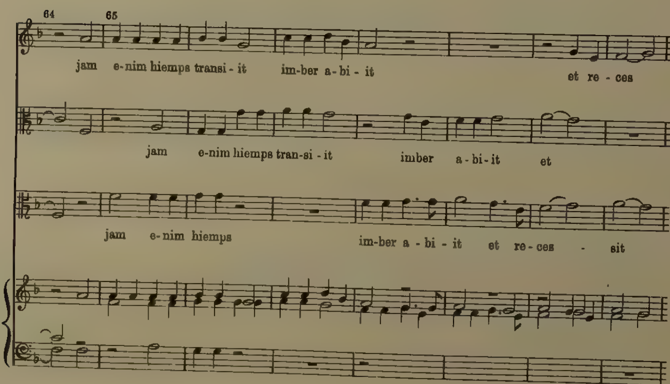

33 34 35 36 37 38 39
o - dor un - guen-to
o - dor un - guen-to-rum tu - o -
o - dor un -

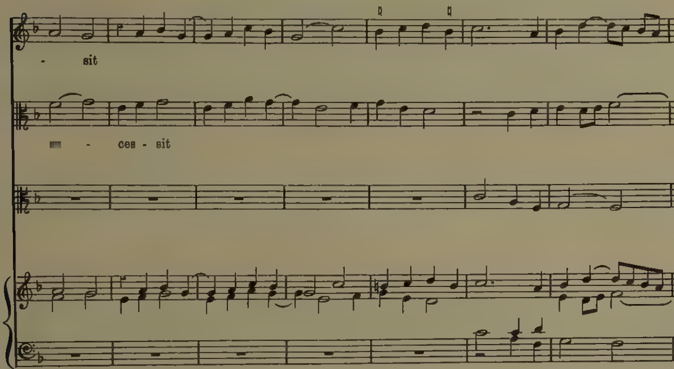


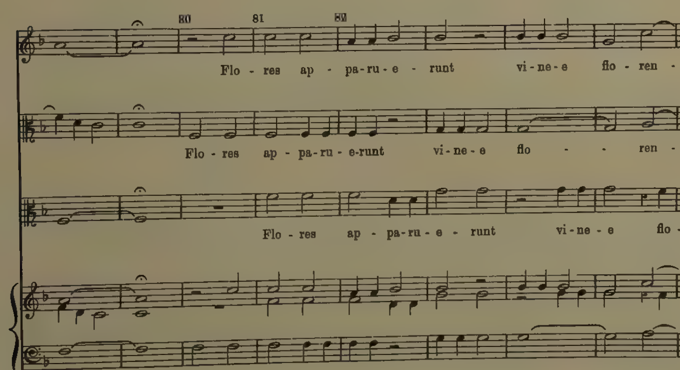


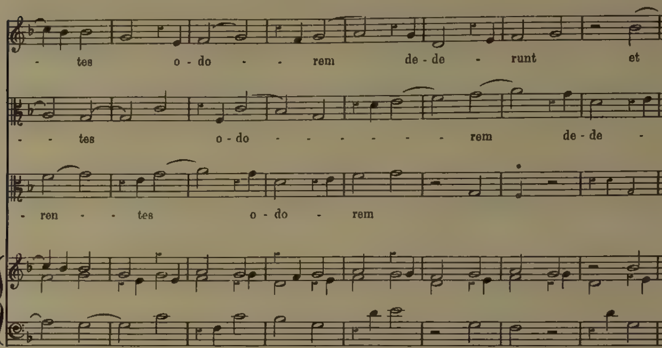
* Note A in MS. † These notes are visible in the MS.

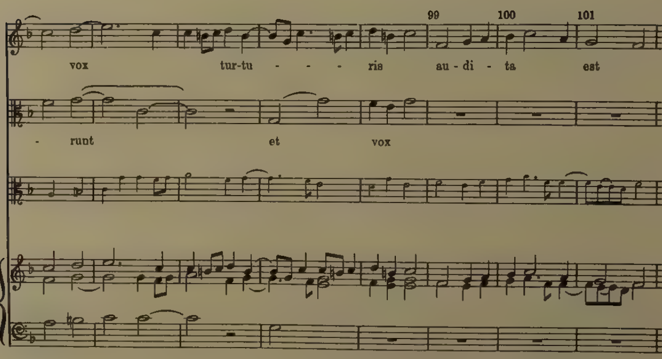

- a a - - ro - - - - - ma - ta
su-per om - ni - a a - - - - - ro - - - ma - ta
a - ro - - - - - - - ma - - - ta


64
65
jam e-nim hiemps transi - it im-ber a - bi - it et re - ces
jam e-nim hiemps tran-si - it imber a - bi - it et
jam e-nim hiemps im-ber a - bi - it et re - ces - sit

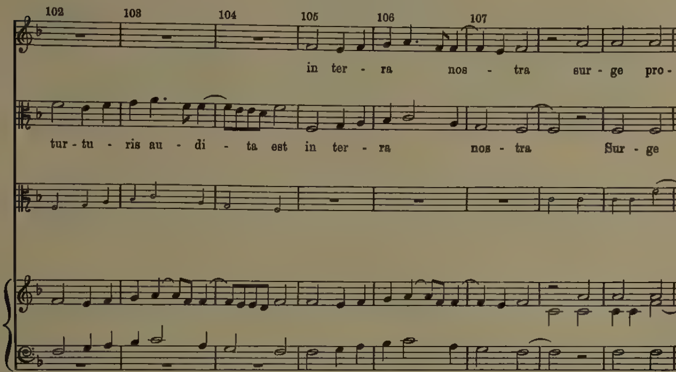

- sit
- ces - sit

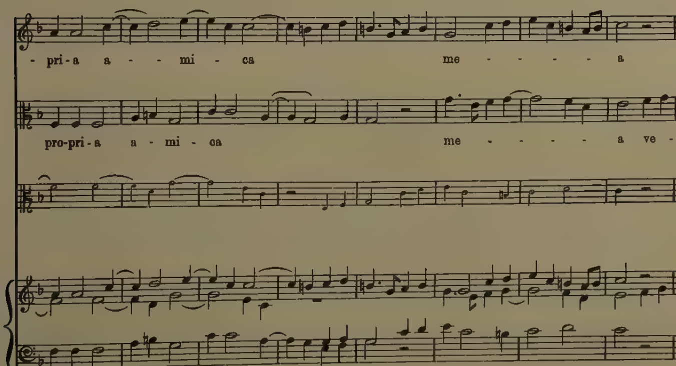

80
81
82
Flo - res ap - pa - ru - e - runt vi - ne - e flo - ren -
Flo - res ap - pa - ru - e-runt vi - ne - e flo - - ren -
Flo - res ap - pa - ru - e - runt vi - ne - e flo -

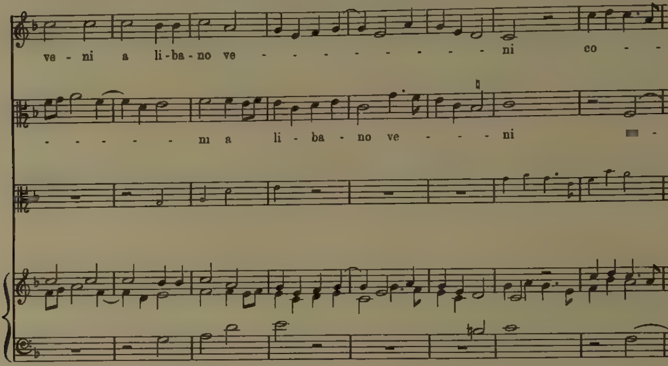


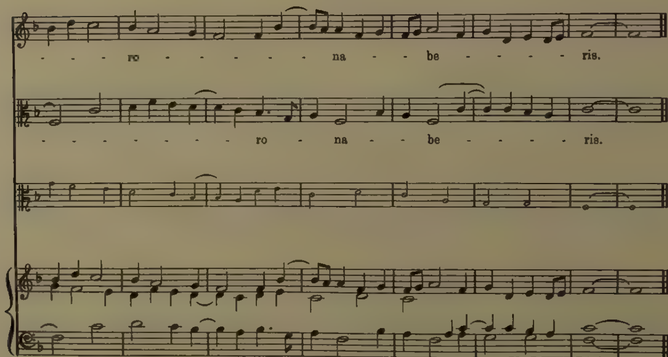


* The rest of the third part is missing in the MS.


102 103 104 105 106 107
in ter - ra nos - tra sur - ge pro -
tur - tu - ris au - di - ta est in ter - ra nos - tra Sur - ge


- pri - a a - - mi - ca me - - - - a
pro-pri - a a - mi - ca me - - - - a ve -


ve - ni a li-ba-no ve - - - - - - - - ni co - -
- - - - - ni a li - ba - no ve - - - ni -

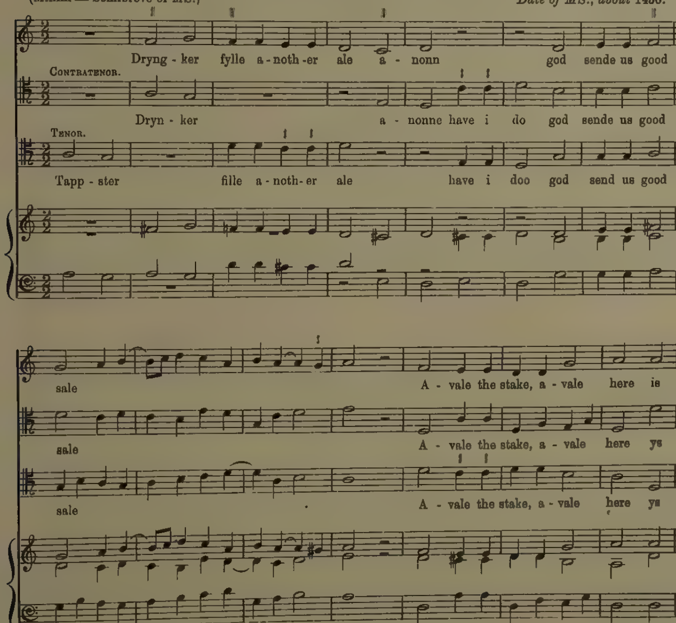

- - - ro - - - - - na - - be - - - - ris.
- - - - - - - - ro - na - - be - - - - ris.

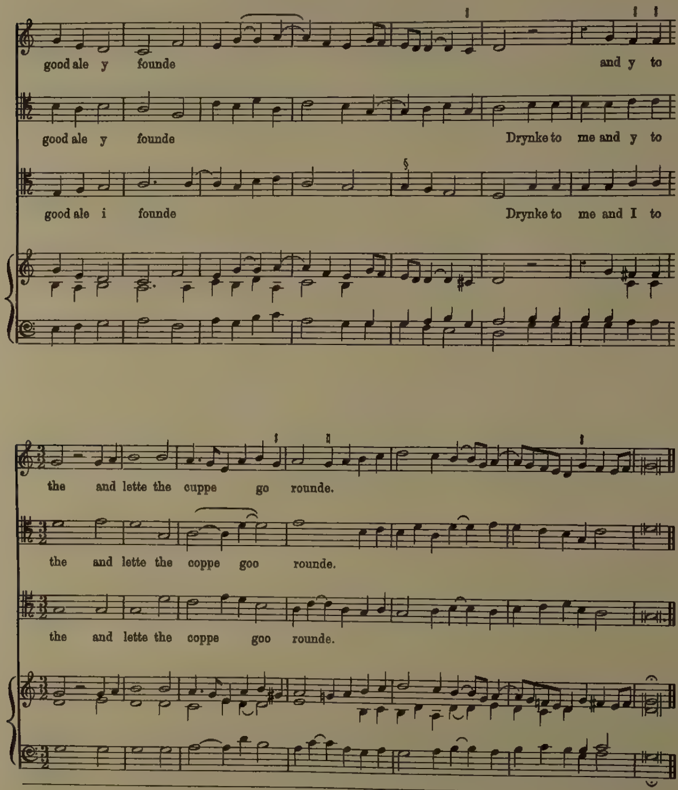
"TAPPSTER, DRYNKER, FYLLE ANOTHER ALE."

FACSIMILE XCVI.

This three-part Drinking-song is full of interest; it is one of the few examples in this period, as far as I know, of compositions of this class. The harmonies are wonderfully correct and pure, the phrasing clear, and the whole thing is bright and racy. I have in the Preface called attention to the remarkable prolongation of the last syllable of the sentences to a long series of musical notes, as pointing to the influence of the *pneuma* of plain-song on external secular music. The composition must be from the pen of a skilful and inventive musician.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.





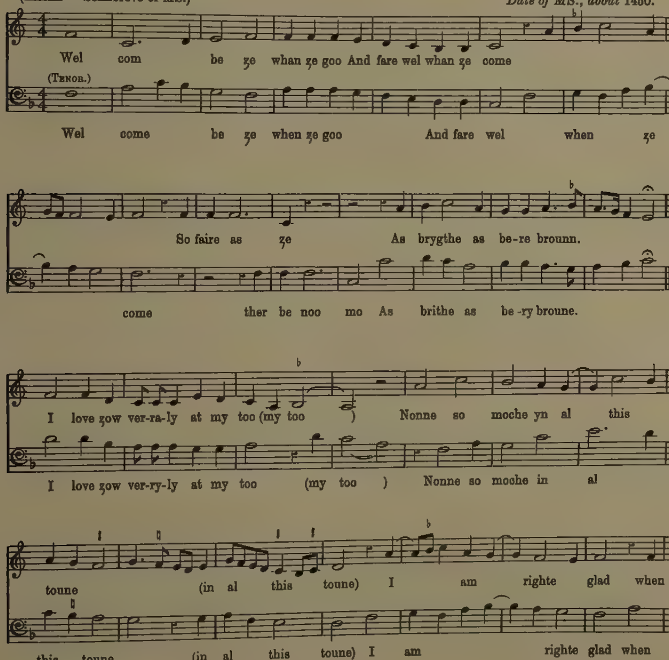
§ Omitted in MS.

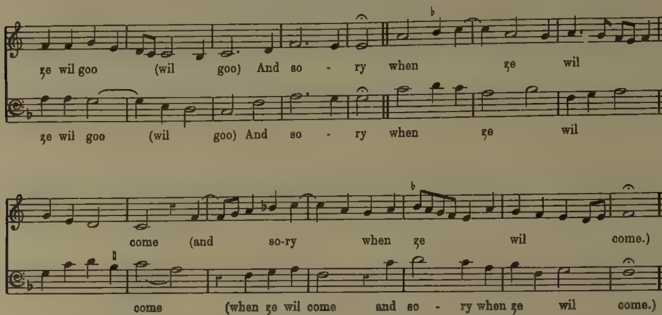
"WEL COM BE ȜE WHAN ȜE GOO."

FACSIMILE XCVII.

In this song some slight alterations have been made in bars 9 to 15, where the manuscript is at fault. The note B in the upper part is natural unless marked flat.

(Minim = Semibreve of MS.) *Date of MS., about* 1450.





Wel com be ȝe whan ȝe goo
And fare wel whan ȝe come
So faire as ȝe ther be noo mo
As brygthe as bery broune
I love ȝow verryly at my too
Nonne so moche in al this toune
I am right glad when ȝe wil goo
And sory when ȝe wil come.

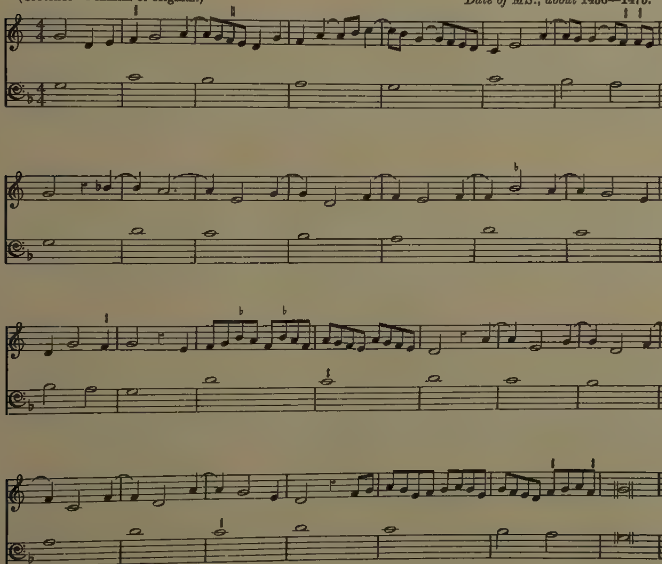
And whan ȝe be outhe fare
I pray for yow sertayne
That neuer man horsse ne mare
Brynge yow to town a geyn :
To prayse youre bewte I ne dare,
For drede that men wille seyn :
Fare welle no more for you I care,
But pray yow of my songe have no desdeyn.

"QUENE NOTE."

FACSIMILE XCVIII.

The notation in which this melody is written should be noticed in the facsimile. It is of a very primitive character, consisting merely of a succession of vertical strokes, each of which represents a semibreve. This notation occurs in some Flemish manuscripts (*see* Willems, "Oude Vlaemsche Liederen (Gent, 1848), p. xxxi.; Van Duyse, "Het eenstemmig Fransch en Nederlandsch wereldlijk Lied," Part II. (Gent, 1896), pp. 65 seq., 114 seq.), and is that employed for the early version of "La belle se siet," mentioned at p. 8 of "Dufay and his contemporaries."

(Crotchet = Minim of original.) *Date of MS., about* 1450—1475.

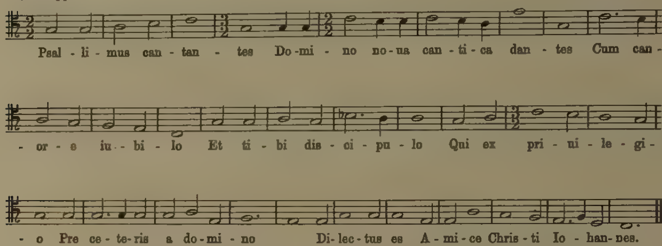


"PSALLIMUS CANTANTES."

FACSIMILE XCIX.

This spirited melody would pass muster as the work of a modern church composer. The key-tonality and the clearness of the phrasing give it a character quite distinct from other melodies of the same date.

(*See* Appendix.) *Date of MS., about* 1485—1490.



Psallimus cantantes
Domino noua cantica dantes
Cum canore iubilo
Et tibi discipulo
Qui ex priuilegio
Pre ceteris a domino
Dilectus es
Amice Christi* Iohannes.

Tu in Christi cena
Meruisti bene
Veneranda proflui
Fontis unda limpidi
Pectoris dominici
Fluenta euangelii
Potatus es.

En Christum magistrum
Tradendum in capi
In capiendo a miseris
Relictum a ceteris
Tuis condiscipulis
In atrium pontificis
Secutus es.

Dum stans iuxta crucem
Dat tibi Christus in nutricem
Venerabilem
Contristantem flebilem
Morienti similem
Ut tu virgo virginem
Deligeres.

In porta latina
Tu missus es coqui
In feruenti oleo
Sed illesus a dolio
Existi ut a vicio
Et carnis contagio
Alienus es.

Omnibus est viris
Notum quod tu menti
Tu mentibus hominum
Tuleris obprobrium
Ante aristodimum
Calcem letiferum
Ebiberes.

Et post dies paucas
Es ductus ante au
Augustum seuissimum
Domicianum pessimum
Propter euangelium
In pathmos exilium
Dimissus es.

Exilio reuersus
In nauigio sub mer
Submersorum titulo
Clarebas in epheso
Et destrato ydolo
Templa data domino
Purgatus es.

Nonagenis annis
Transisti in pa
Pace tua tempora
In sacra ecclesia
Post diuina misteria
Senex ad conuiuia
Vocatus es.

---

* MS. *Christs.*

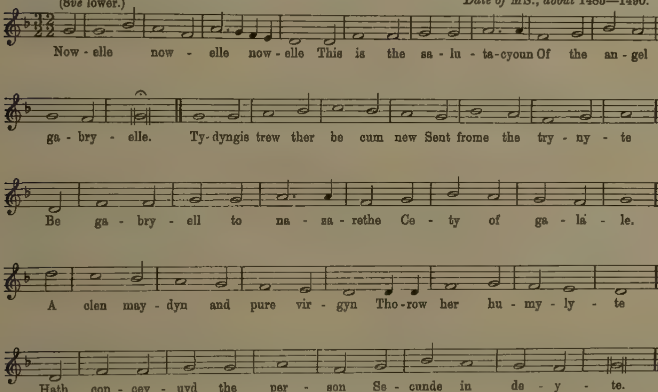
"NOWELLE."

FACSIMILE C.

This Carol, which has been many times printed, is a fine specimen of its kind. It lies in the compass of one octave, and is a pure specimen of a melody in the second or Hypodorian mode. The mixture of duple and triple measure is remarkable, but after being sung a few times it will be found that the rhythm is perfectly straightforward and natural.

As it was evidently intended to be in a church-mode, no accidentals have been added, and in the Appendix a four-part "working" arrangement is given, of which the harmonies also are modal.

(8*ve* lower.) *Date of MS., about* 1485—1490.



Nowelle nowelle nowelle
This is the salutacyoun
Of the angel gabryelle.

Tydyngis trew ther be cum new
Sent frome the trynyte
Be gabryell to nazareth
Cety of galale.

A clen maydyn and pure virgyn
Thorow here humylyte
Hath conceyuyd the person
Secunde in deyte.

Thys is the tewyn for the songe foloyng: yf so be that ȝe wyll haue a nother tewyn, it may be at ȝowre plesur, for I haue set alle the songe.

Bryng us in good ale and bryng us in goode ale
Fore owre blyssyde lady sak bryng us in goode ale.

Bryng us in no browne brede for that is mad off bran
Nore bryng us in no whyt brede fore ther in is no game
But brynge us in good ale.

Bryng us in no befe for ther is many bonys
But brynge us in good ale for that goth downe at onys
And brynge us in good ale.

Brynge us in no bacon for that is passynge fate
But brynge us in god ale and gyfe us I nought of that
And brynge us in good ale.

Brynge us in no mutton for that is often lene
Nor brynge us in no trypys for thei be syldom clene
But brynge us in good ale.

Brynge us in no eggys for ther are many schellis
But brynge us in good ale and gyfe us noynge ellys
And brynge us in good ale.

Brynge us in no butter for ther in ar many herys
Nor brynge us in no pyggis flesche for that wyl mak us borys
But brynge us in good ale.

Brynge us in no podyngis for ther in is al godis good
Nor brynge us in no veneson for that is not for owre blod
But brynge us in good ale.

Brynge us in no capons flesche for that is often dere
Nor brynge us in no dokis flesche for thei slober in the mere
But brynge us in good ale.

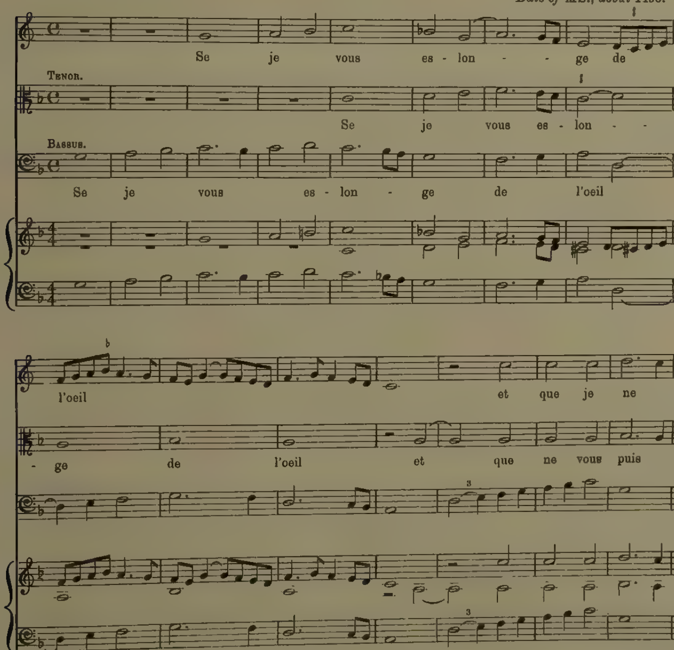
"SE JE VOUS ESLONGE."

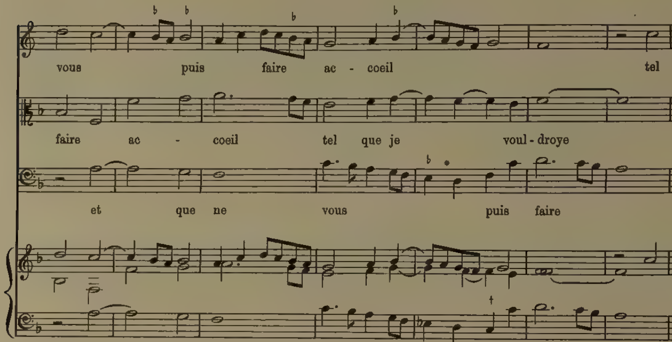
FACSIMILE CI.

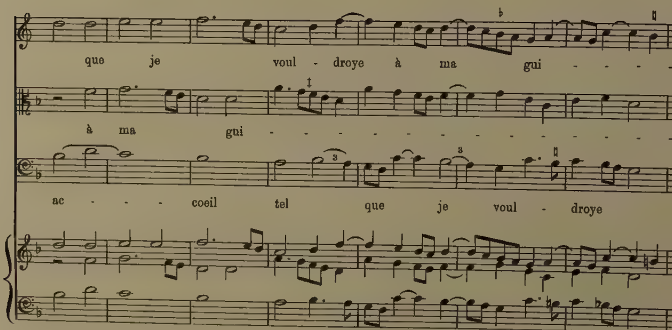
Most fortunately we have been able to supply the imperfections of our Oxford copy from that in the British Museum (*Royal MSS. XX. A. XVI. fol. 35 verso*).

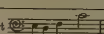
This Madrigal is one of remarkable merit; the part-writing is melodious, clear, and concise, and the contrast between the rhythm and position of accents, in the various parts, discloses the work of a master-hand.

Date of MS., about 1496.

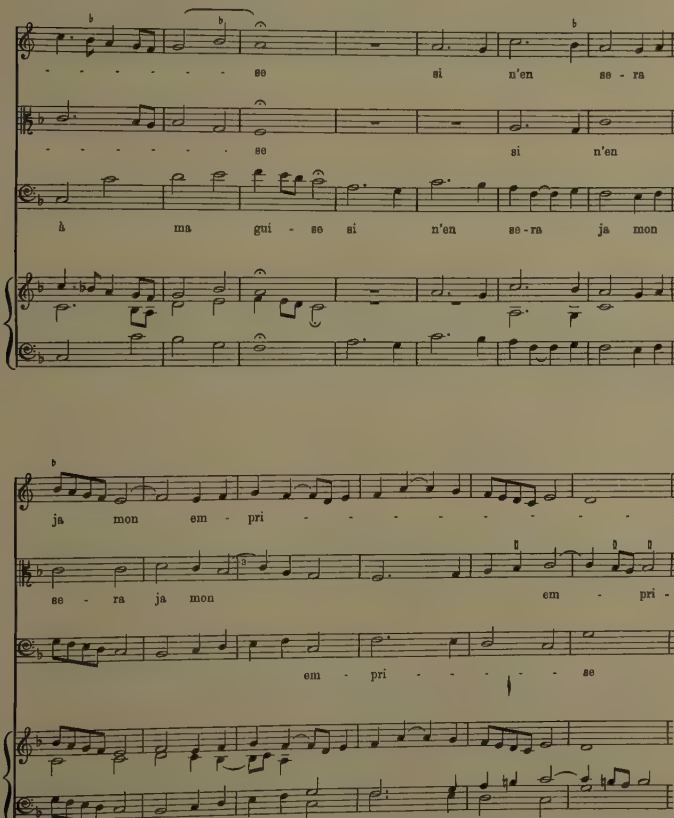


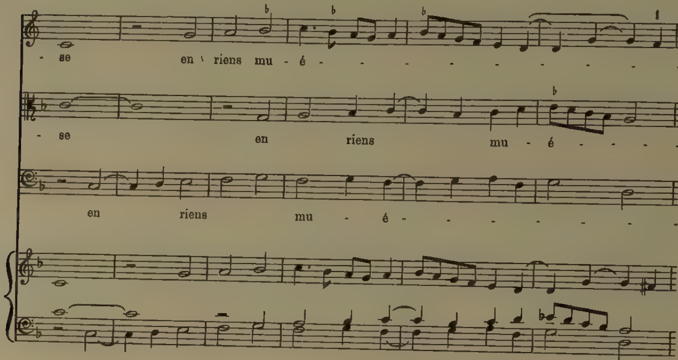


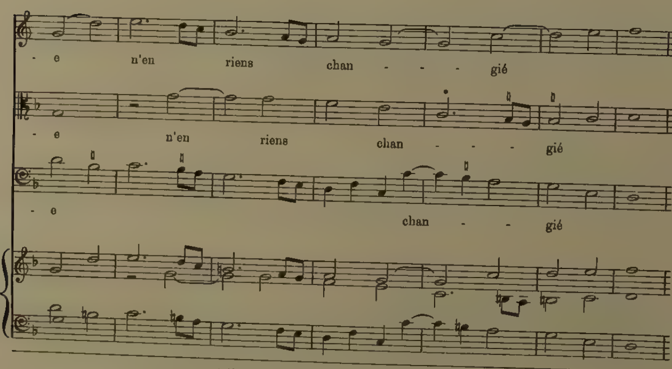


* The British Museum MS. reads in the Bass part  † F in MS.

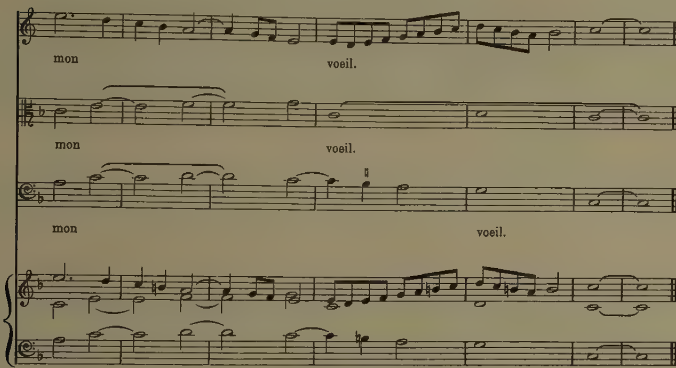
‡ Corrected from the British Museum MS. Our MS. reads 


se si n'en se - ra
se si n'en
à ma gui - se si n'en se - ra ja mon
ja mon em - pri
se - ra ja mon em - pri -
em - pri - se





* No flat in signature of Tenor part from this point.

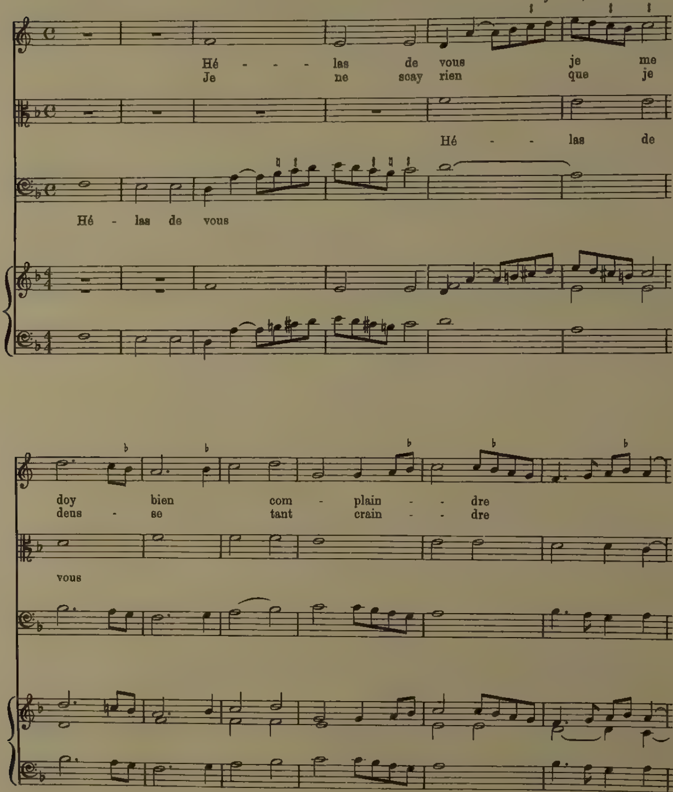


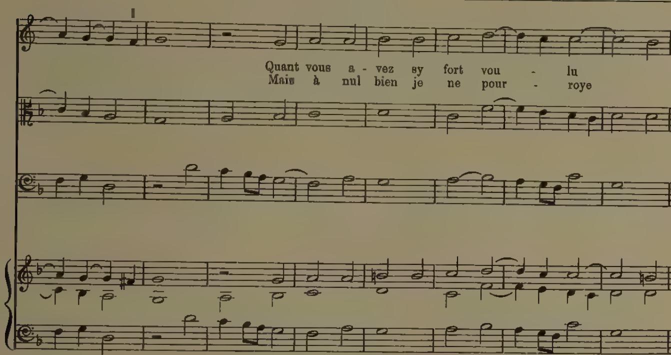
"HÉLAS DE VOUS JE ME DOY BIEN COMPLAINDRE."

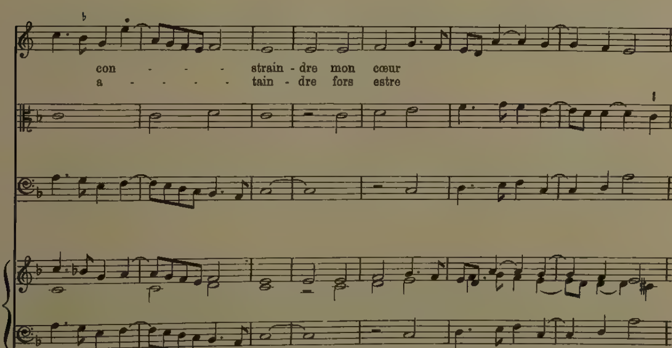
FACSIMILE CII.

The upper part only is in our copy; the two lower have been supplied from the copy in the British Museum (*Royal MSS. XX. A. XVI. fol. 36 verso and 37 recto*). This is a Madrigal of a very advanced style, and it has but few remains of archaic progressions. The curious appearance of the ending is fully explained by the copy in the British Museum, which has a pause over the note C five bars from the end, thus clearly directing that this is to be the final chord after repetition. It is true that the final chord does not bring the *words* to a conclusion, but this is not unusual in early compositions. It bears a strong resemblance to the preceding Madrigal, and is probably by the same author. Portions of two other Madrigals, "Se mieulx ne vient d'amours" and "Nunca fuit pena maior", are included in our Bodleian MS. (*see* Facsimiles CIII. and CIV.), but they are too fragmentary for transcription.

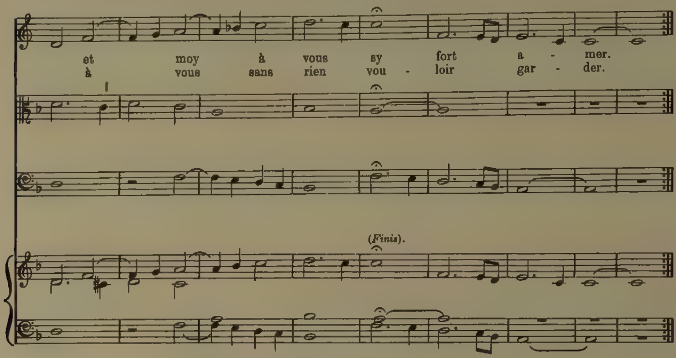
Date of MS., about 1496.







* Flat in signature of upper part from this point.



Of the remaining Facsimiles, Nos. CV. to CVIII. contain scraps of Vocal Music in parts, which we have not been able to piece together in any way; they are retained merely as specimens of notation. No. CIX. is the last page of the Selden MS., placed here apart as being of later date than the rest of the manuscript. No. CX. appears to contain some sort of key to the solmization of the ecclesiastical modes, but we can give no satisfactory explanation.

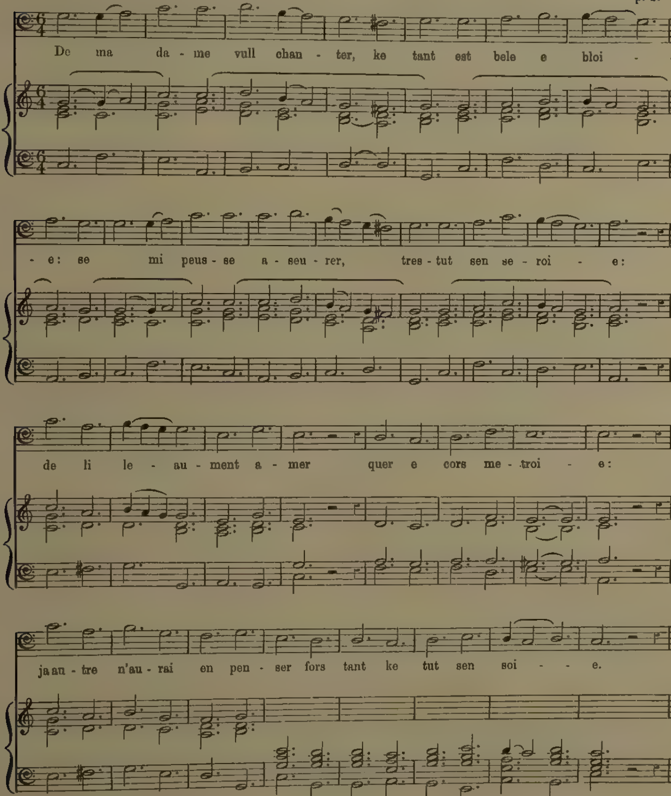
APPENDIX.

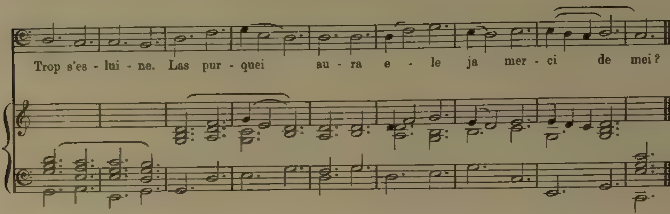
CONTENTS.

"DE MA DAME VULL CHANTER."

(P.F. part and accidentals (musica ficta) added.)

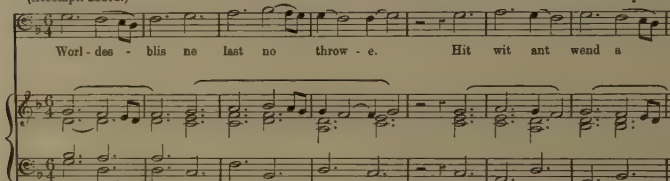
p. 1.

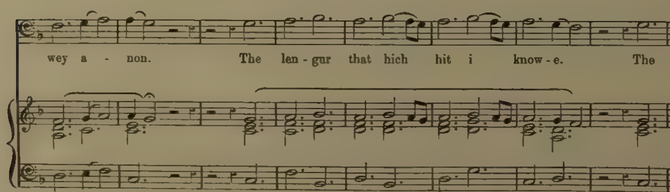


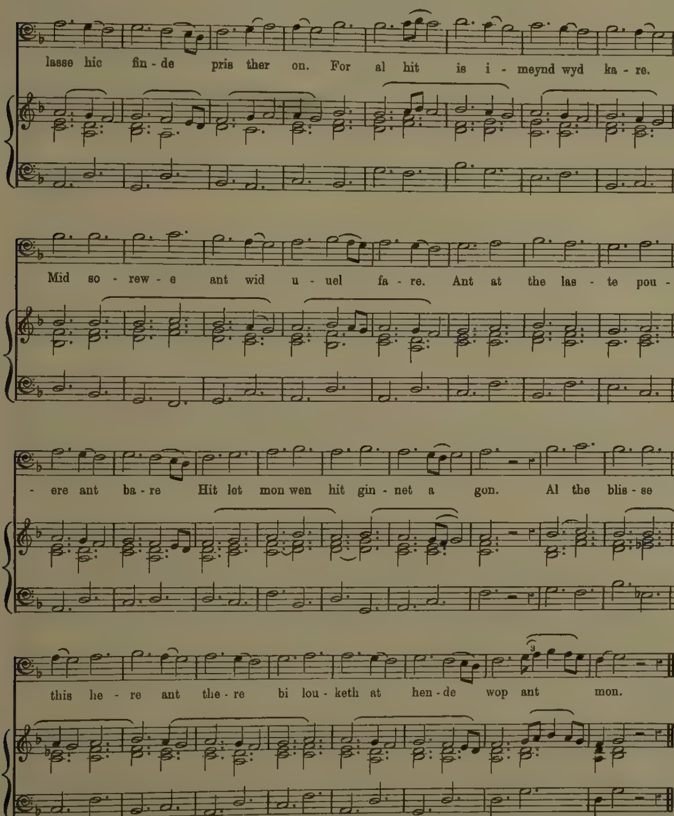


"WORLDESBLIS NE LAST NO THROWE."

(Accompt. added.) p. 6.



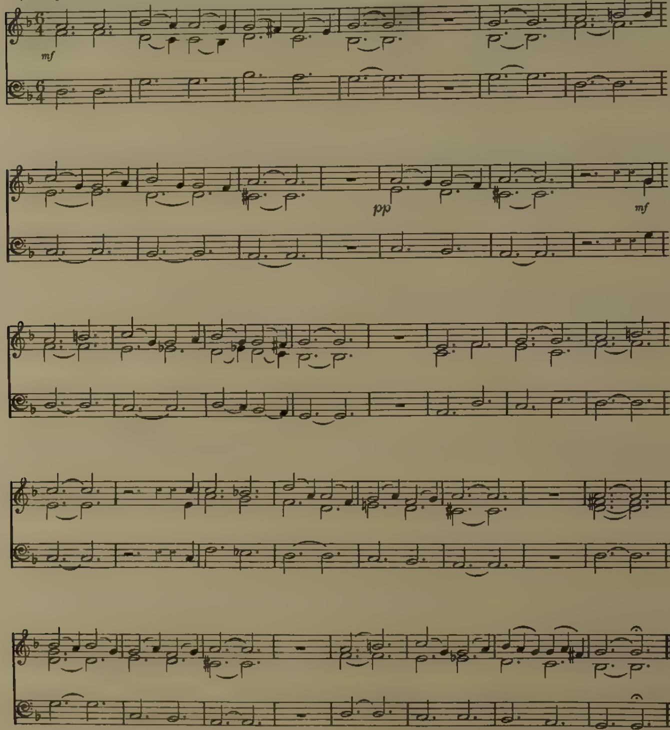



lasse hic fin - de pris ther on. For al hit is i - meynd wyd ka - re.
Mid so - rew - e ant wid u - uel fa - re. Ant at the las - te pou -
- ere ant ba - re Hit let mon wen hit gin - net a gon. Al the blis - se
this he - re ant the - re bi lou - keth at hen - de wop ant mon.

"I HAVE SET MY HERT SO HYE."

(Transposed, and a third part added.)

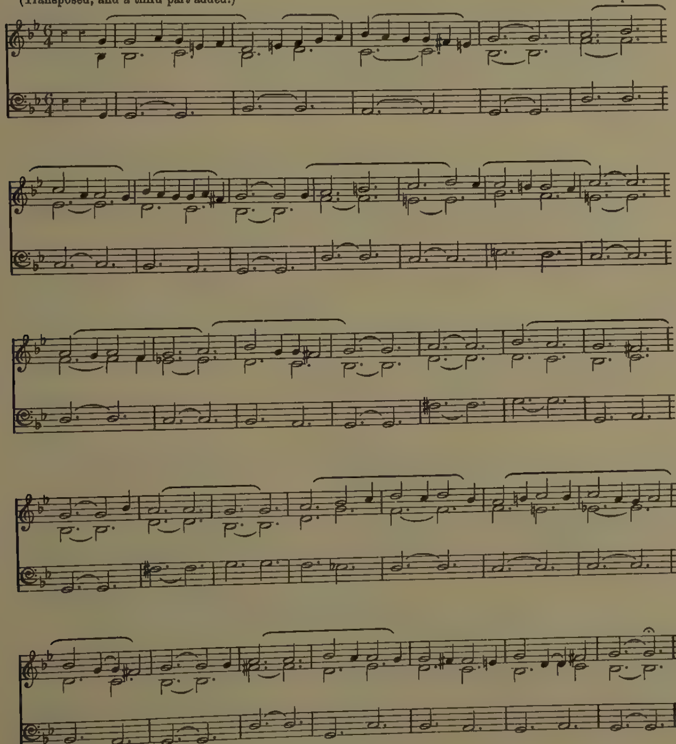
p. 51.



"LEZ EUX OVERT."

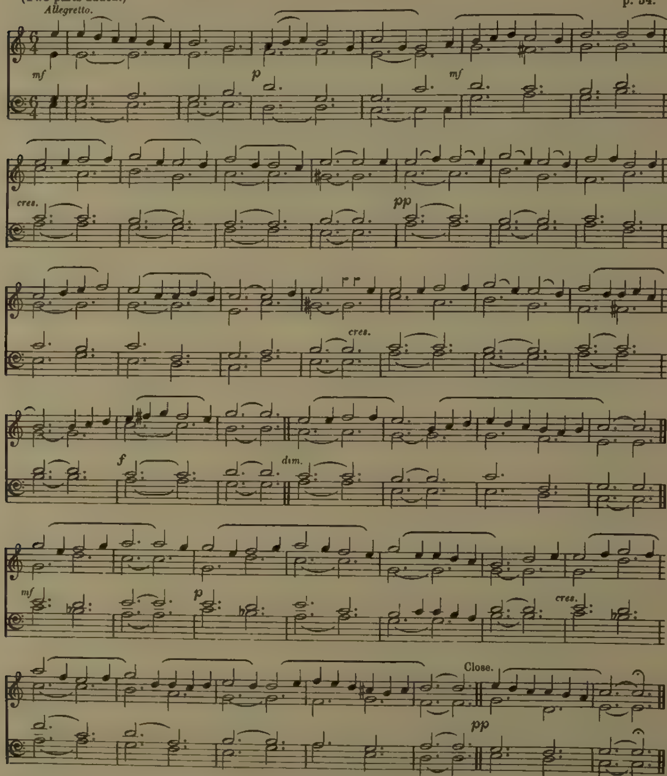
(Transposed, and a third part added.)

p. 58.



"IE HAVE SO LONGE KEPYT SCHEPE."

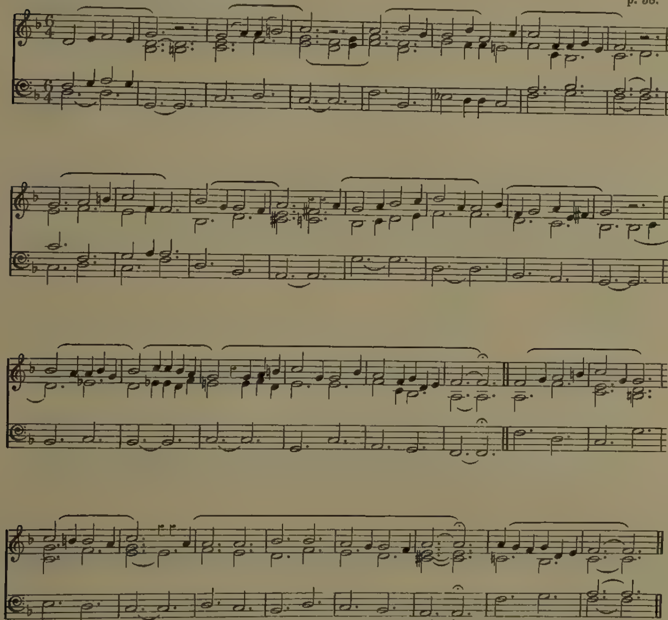
(Two parts added.) p. 54.



"MY CARES."

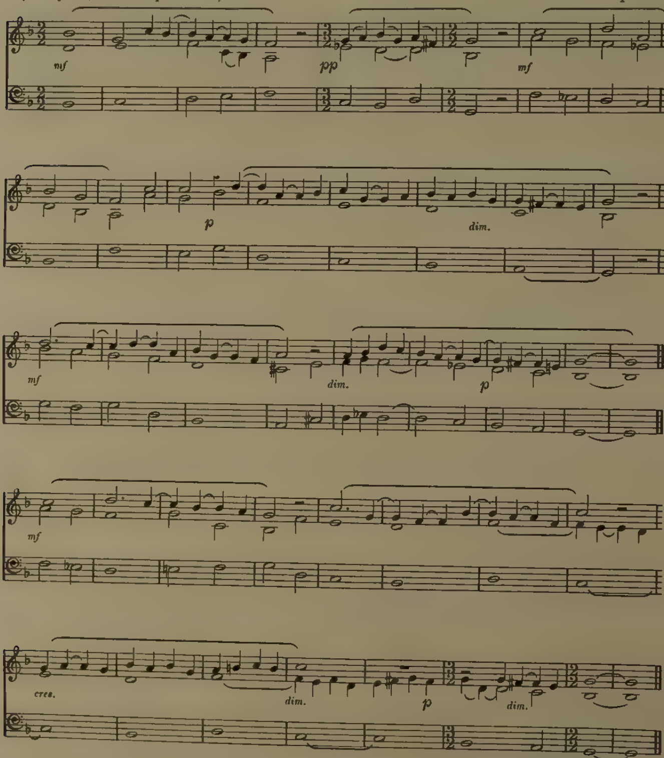
(Transposed, and inner harmony added.)

p. 58.



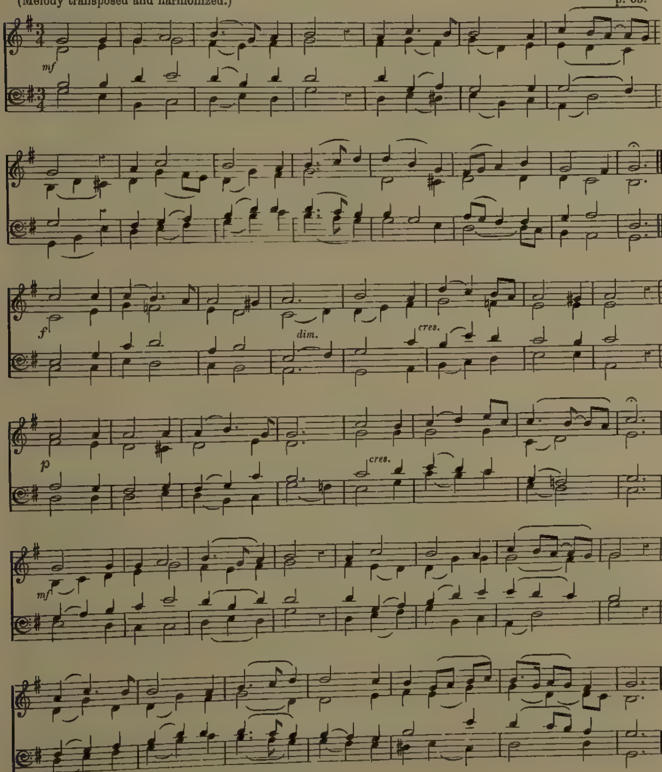
"I REDE THOU BE."

(Transposed, and inner part added.) p. 59.



"ECCE QUOD NATURA."

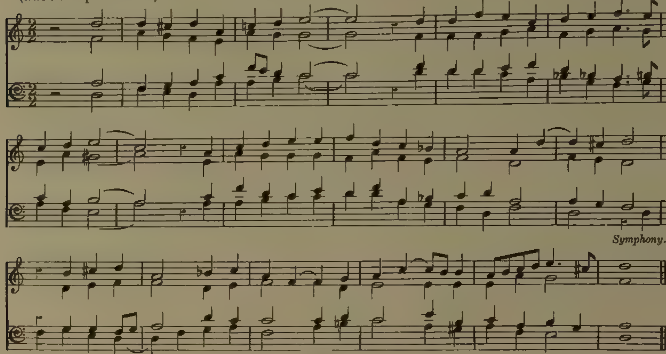
(Melody transposed and harmonized.) p. 63.



"NOW WOLDE Y FAYNE SUM MERTHIS MAK."

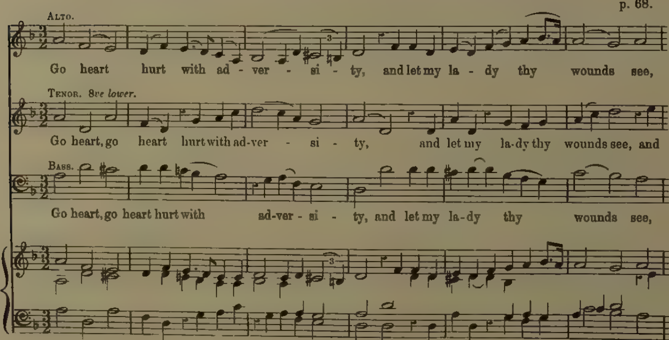
(Two inner parts added.)

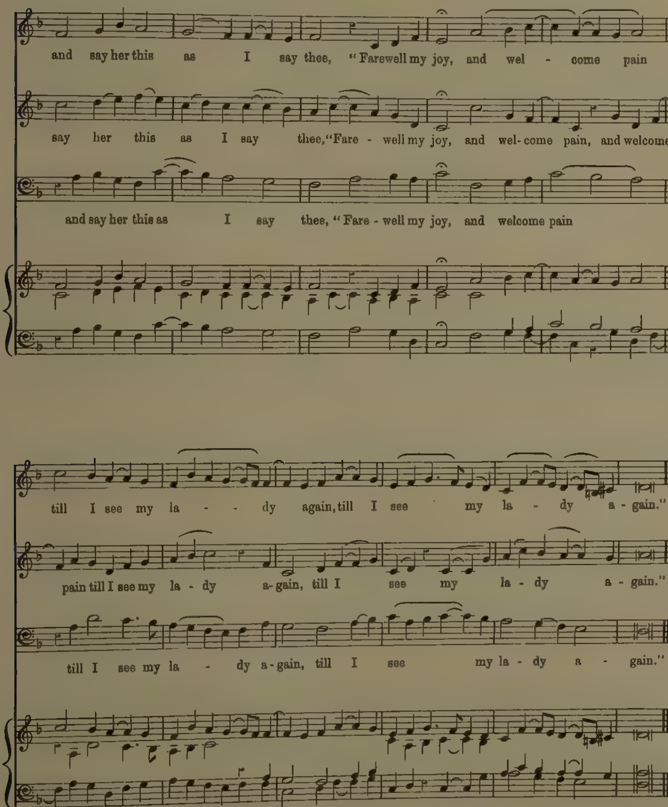
p. 66.



"GO HEART HURT WITH ADVERSITY."

p. 68.

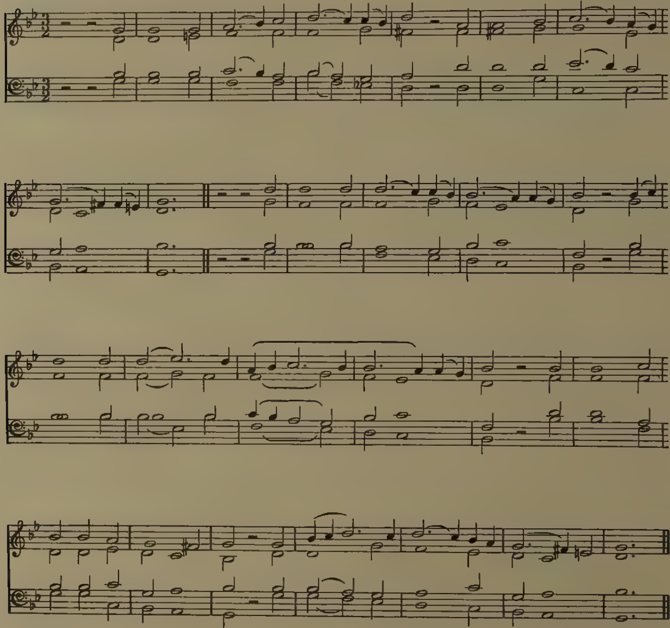



and say her this as I say thee, "Farewell my joy, and wel - come pain
say her this as I say thee,"Fare - well my joy, and wel-come pain, and welcome
and say her this as I say thee, "Fare - well my joy, and welcome pain
till I see my la - - dy again, till I see my la - dy a - gain."
pain till I see my la - dy a-gain, till I see my la - dy a - gain."
till I see my la - dy a-gain, till I see my la - dy a - gain."

"NOWEL SYNG WE BOTHE AL AND SOM."

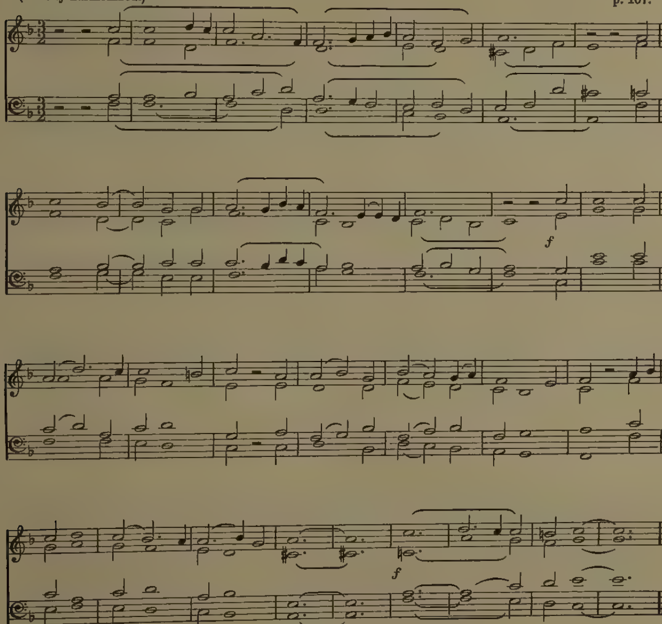
(Melody harmonized.)

p. 104.



"GO'DAY MY LORD SYRE CRISTEMASSE GO'DAY."

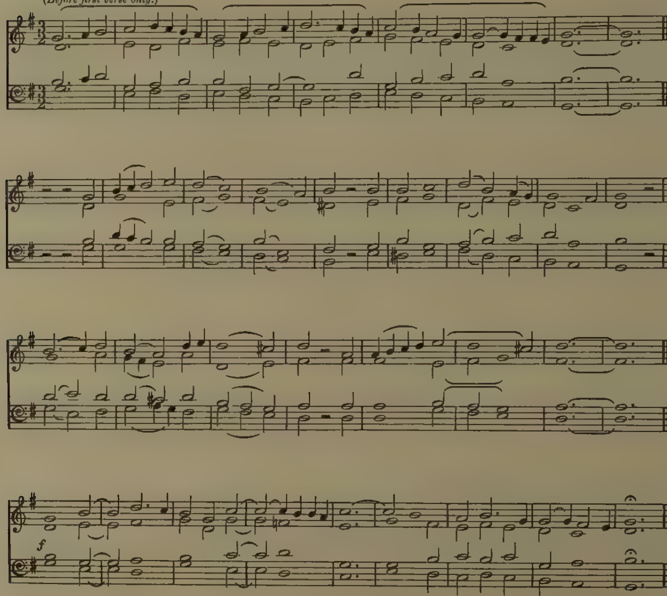
(Melody harmonized.) p. 107.



"NOW WEL MAY WE MERTHIS MAKE."

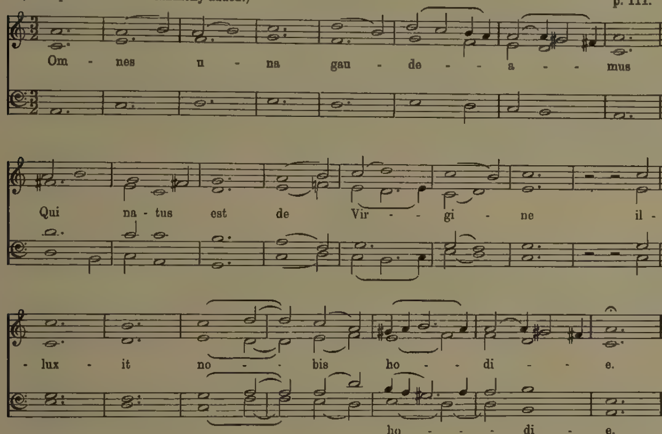
(Melody harmonized.) p. 109.

(Before first verse only.)



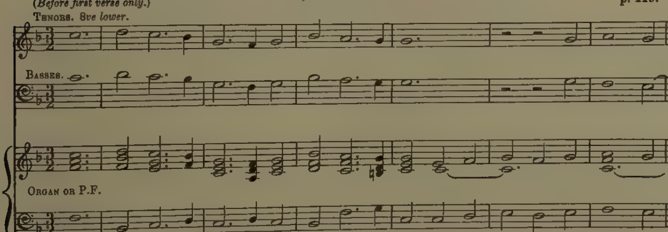
"OMNES UNA GAUDEAMUS."

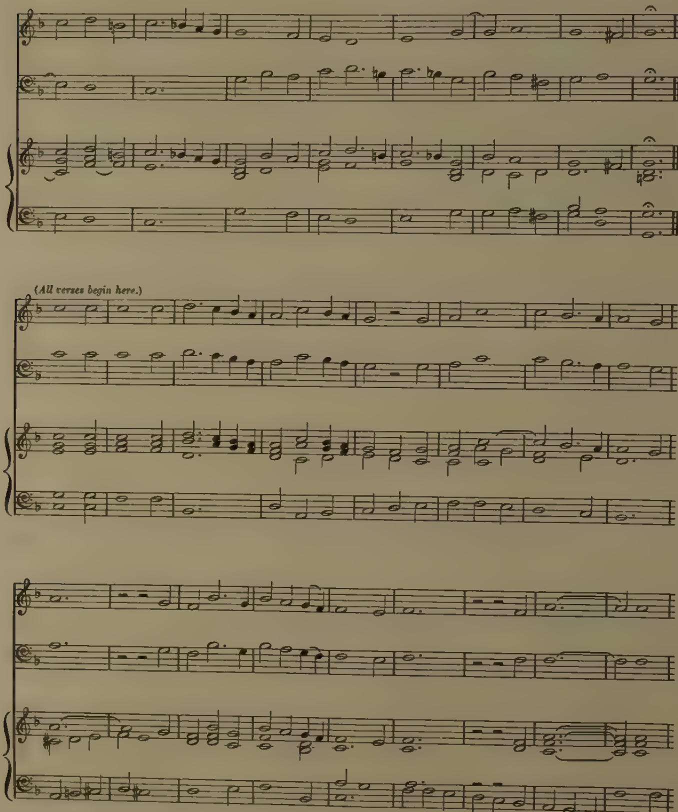
(Transposed and inner harmony added.) p. 111.

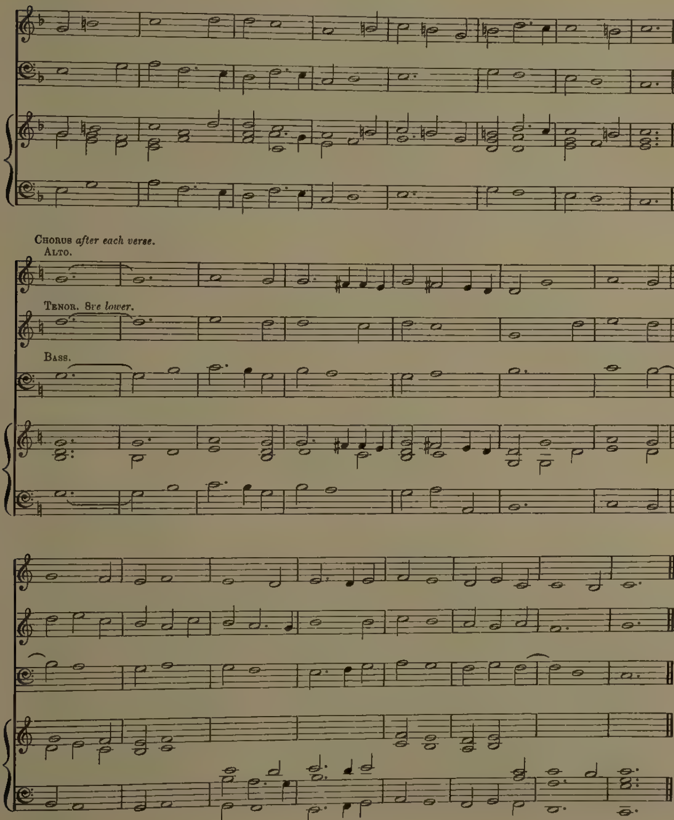


"ALMA REDEMPTORIS MATER."

(*Before first verse only.*) p. 119.

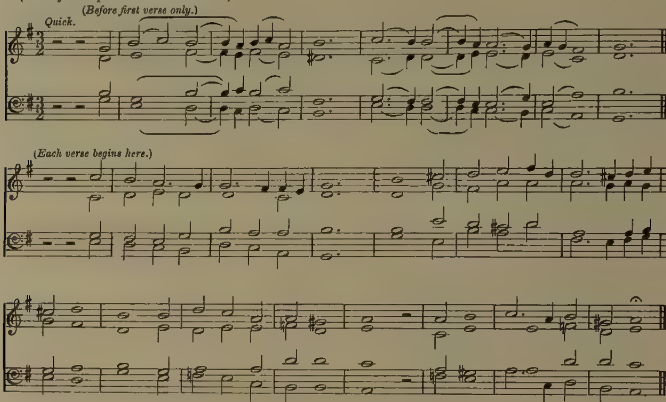



(All verses begin here.)


CHORUS after each verse.
ALTO.
TENOR. 8ve lower.
BASS.

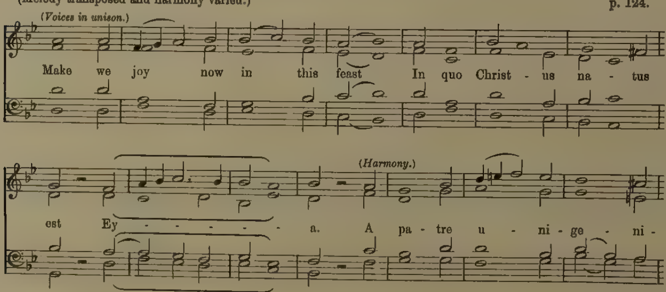
"AVE DOMINA CELI REGINA."

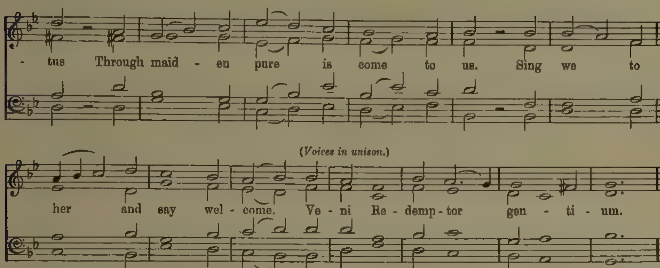
(Melody transposed and harmonized.) p. 121.



"MAKE WE JOYE NOWE IN THIS FEST."

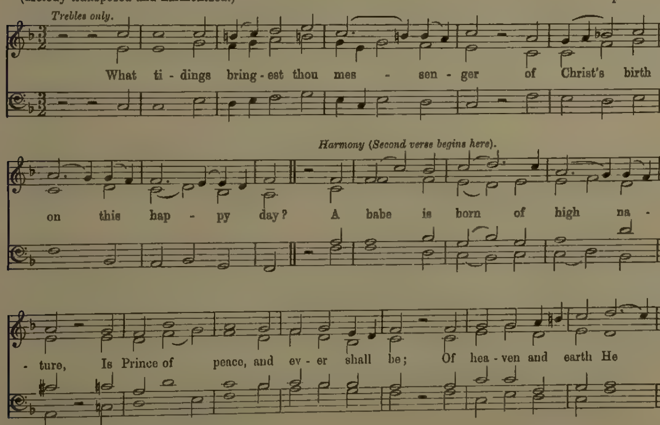
(Melody transposed and harmony varied.) p. 124.

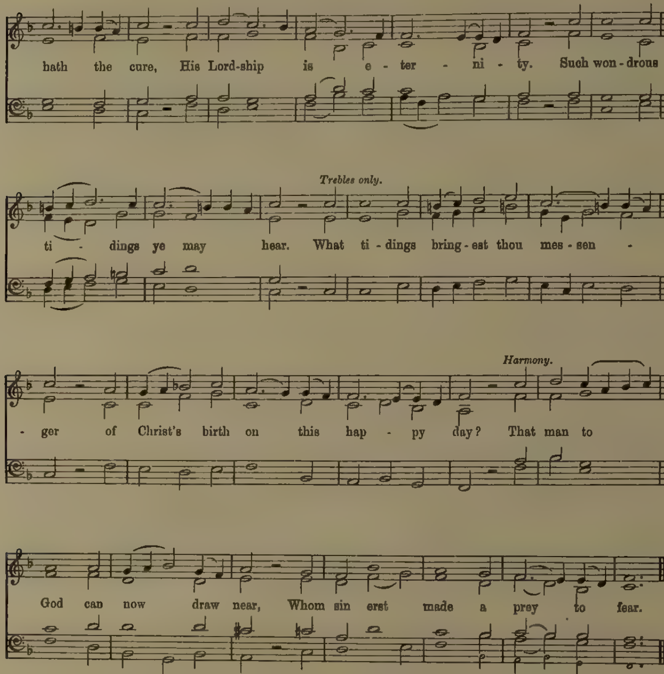




"WHAT TYDYNGES BRYNGEST THOU MESSANGER."

(Melody transposed and harmonized.) p. 125.

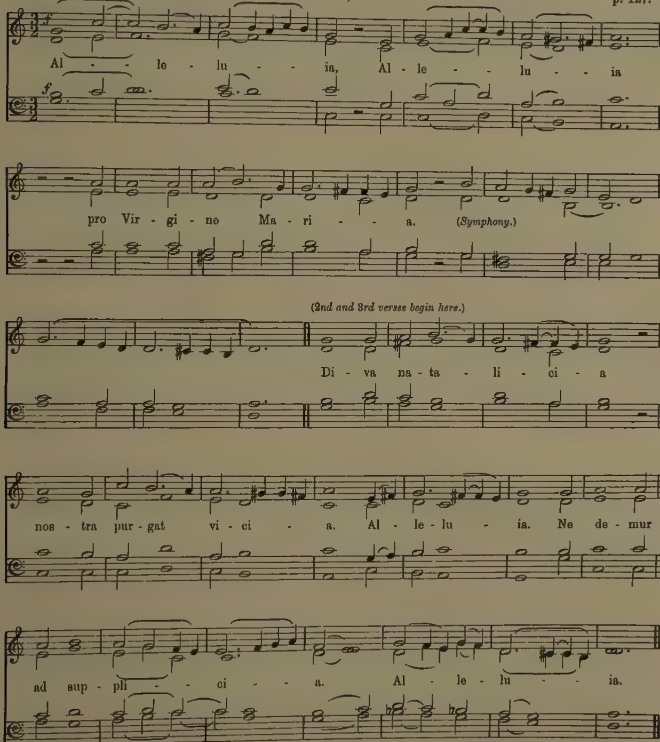



hath the cure, His Lord-ship is e - ter - ni - ty. Such won-drous
Trebles only.
ti - dings ye may hear. What ti - dings bring-est thou mes - sen -
- ger of Christ's birth on this hap - py day? That man to
Harmony.
God can now draw near, Whom sin erst made a prey to fear.

"ALLELUYA PRO VIRGINE MARIA."

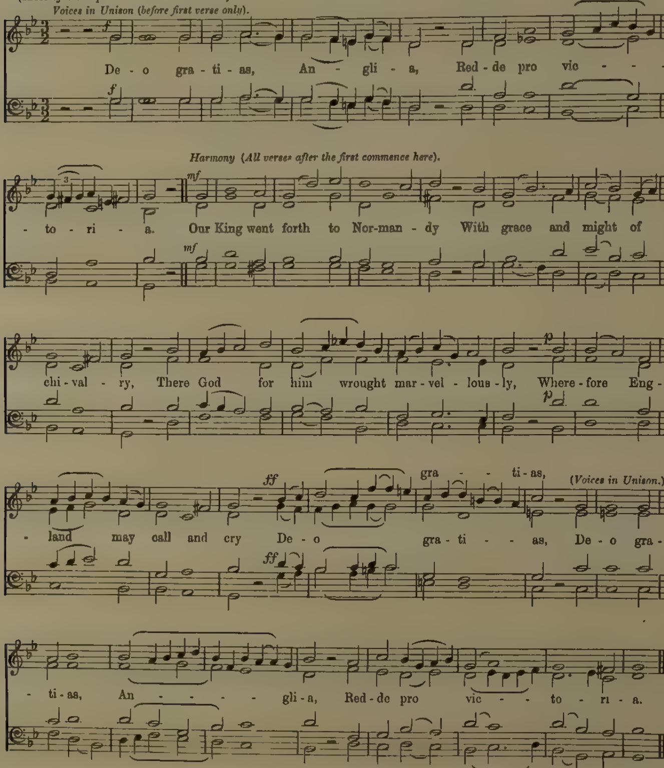
(Melody harmonized.)

p. 127.



"DEO GRACIAS, ANGLIA."

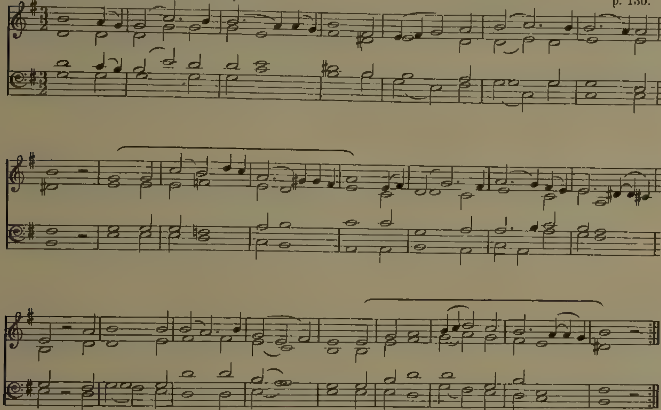
(Melody transposed and harmonized.) p. 128.



"AS Y LAY UP ON A NYGHT."

(Melody transposed and harmonized.)

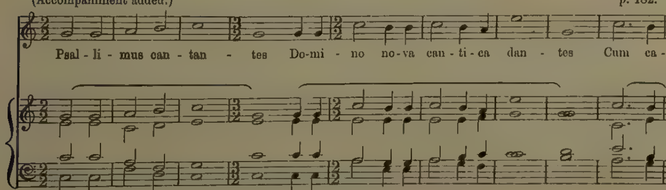
p. 130.

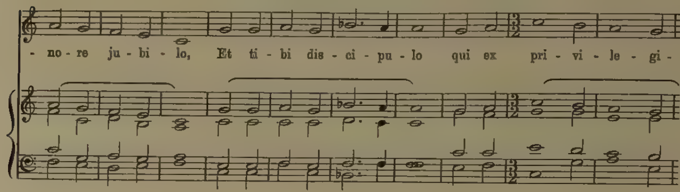


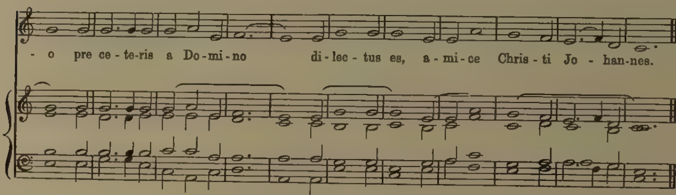
"PSALLIMUS CANTANTES."

(Accompaniment added.)

p. 182.





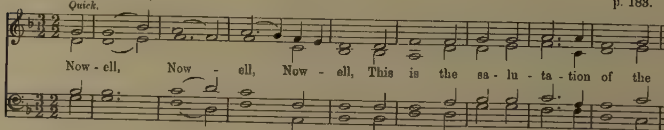


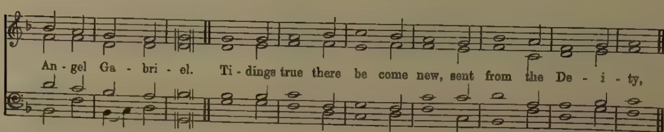
"NOWELL, NOWELL."

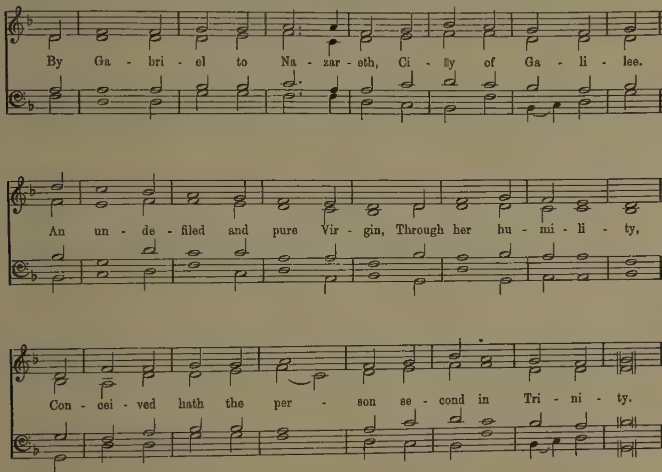
(Arranged for 4 voices.)

p. 183.

Quick.






By Ga - bri - el to Na - zar - eth, Ci - ty of Ga - li - lee.
An un - de - filed and pure Vir - gin, Through her hu - mi - li - ty,
Con - cei - ved hath the per - son se - cond in Tri - ni - ty.

INDEX OF FIRST LINES.

The large Roman numerals refer to the facsimiles in Vol. I.

INDEX OF SUBJECTS.

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